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Fantasy on "Babylon's Streams," W. H. Harris. (Stainer & Bell.)

Sketch in F minor, Schumann. No. 3 of Four Sketches, Op. 38. (Any Edition.)

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The Musical Times

AND SINGING-CLASS CIRCULAR

MAY 1 1927

(FOR LIST OF CONTENTS SEE PAGE 464.)

THE CENTENARY AND AFTER

Inasmuch as it focusses public attention on a composer, and brings about some exceptionally good performances of his music, a centenary observance amply justifies itself. But it has its risks, and celebrations so widespread and yet so intensive as those of the Beethoven Centenary may easily be followed by a reaction. Indeed, the danger is perhaps even greater than usual in the case of Beethoven, because the number of his works familiar to concert audiences is comparatively small, and so the Centenary concerts tended to be restricted in scope. This need not have been so, of course. Even when allowance is made for the wide fluctuation of standard that marks his output to an extent without parallel among great composers (except perhaps Handel), it is safe to assume that the great mass of unfamiliar music contains much that is worthy of revival. The Centenary presented the best possible opportunity for the commencement of this overdue salvage, and it is regrettable that little or nothing seems to have been done. Rightly, promoters of centenary concerts felt that now, if ever, the man of the hour should be presented at the top of his form; but a compromise could have been effected by associating with the familiar—sometimes over-familiar—masterpieces some undeservedly neglected works. As it was, most of the programmes were such as might be heard at any time. Sir Thomas Beecham truly said that it is difficult to celebrate Beethoven because he has become a standing dish. This being so, the large and distinguished Committee formed in connection with the celebrations would best have justified its existence by initiating a policy of revival, thus freshening the programmes, and at the same time honouring the composer in the most practical way by putting more of his music in circulation.

So far as London is concerned, only three unfamiliar works were given a hearing, and for two of these performances the British Broadcasting Corporation was responsible—'Fidelio,' and the 'Grosse Fuge' in the Weingartner version for stringed orchestra. The Royal Philharmonic Society gave a quasi-novelty in the Choral Fantasia; but, for this composition few hands would be raised to-day.

The complete list of Beethoven's works shows a hundred and thirty-eight with Opus numbers, and about the same number without. Among the latter are many which, though listed as single items, are actually collections—sets of dances, variations, songs, &c. The number of movements must therefore total some hundreds. Yet of the whole of this formidable list, with and without Opus numbers, less than a hundred appear to be

in the ordinary concert repertory. This is, in fact, a generous estimate; probably most readers would find it difficult to name fifty that are frequently heard. Can Beethoven, with his many hundreds of shots, have hit the bull's-eye so rarely? Did he, more often than not, even miss the target entirely, as public performers would lead us to think? This Centenary year will be a failure unless it stimulates recitalists, conductors, teachers, and examining bodies to do some research work among those top shelves where about four-fifths of Beethoven's music is stacked. If the search proves that the shelves are the right place for so large a proportion, the labour will not have been in vain: we shall at least know how we stand in relation to the composer, and shall be able to appraise him more accurately than is now possible. But there need be little fear that the search will prove barren.

However, much might be done without disturbing any dust. What pianist, for example, will be so bold as to let his devotees hear some of the less familiar of the Sonatas, instead of harping on the 'Appassionata,' the 'Waldstein,' the 'Moonlight,' and two or three others? And why do we hear so few of the Variations? Here is a field in which Beethoven was supreme, yet recitalists usually confine themselves to the Thirty-two in C minor—a set of which Beethoven himself thought little in after years. 'Oh, Beethoven!' he said, 'What an ass you were when you wrote those!' He was nothing of the sort, of course, but the work is far from being his best essay of the kind. Among the many unheard examples are several sets better worth hearing. Again, there are nearly a hundred dances of divers kinds, including three dozen for various instrumental combinations. Surely there are enough successes among them to furnish forth a little collection? Perhaps Sir Henry Wood will add one more to his long list of salvage achievements by putting together a suite or two and scoring them for popular consumption next season. Then there are the delightful Trios for strings—works easy to understand, and showing, no less than the Quartets, Beethoven's natural facility in handling this medium. How many average musicians have ever heard them—or even heard of them?

The chamber music for wind instruments is on a lower level, no doubt, but we find it hard to believe that it contains nothing worth playing. Finally, on the vocal side a careful search should be made among the countless arrangements of Scottish, Irish, and other folk-songs, and the best made accessible in cheap collections; and choral societies unable to tackle the Mass in D should try the smaller work in C (at present rarely heard save in an adapted form in a few cathedrals and churches) and the setting of Goethe's 'Calm Sea and Prosperous Voyage.'

England has several Bach choirs and societies, and there are similar organizations in honour of Purcell and Handel. We suggest that the

Beethoven Centenary Committee should change its name, and become a Beethoven Association, with the object of starting on a scheme of rescue work that, unless it is done now, may never be done at all. Beethoven's Centenary will be but feebly honoured if it leaves our acquaintance with his music exactly where it was a year ago.

ON DISCOVERING DIAMONDS

BY ALEXANDER BRENT-SMITH

Finding things, says Mr. E. V. Lucas, is one of the purest of earthly joys. I am prepared to accept his statement, believing where I cannot prove. To earn a fixed sum of money is no doubt satisfactory, but it cannot be described as exciting. To discover a diamond, however, must be comparable to the winning of the Calcutta Sweep. In a single flash, the fortunate finder passes from penury to wealth, and as he gazes upon that little stone he feels that he holds the world within the hollow of his hand.

Unfortunately it is not given to many men in this country to discover precious stones, and if we are lucky enough to be the exception, alas! there is always the police-station and our own conscience to be reckoned with. But if we cannot discover great mineral wealth in our streets or back gardens, in music at any rate we can discover diamonds surpassing in loveliness the Koh-i-noor and of greater value to the many than the hoarded wealth of India, because these musical diamonds, formed not by the crystallization of carbon but by the action of waves of sound upon the spirit of man, can be the absolute property of you and me, and of all others who can appreciate their beauty. They are treasures, not indeed laid up in heaven, but lent to us from heaven, which neither rust nor moth can corrupt and which thieves can never steal.

The discovery of these hidden treasures is a pleasure peculiar to music. It is true that we may find treasures of wit and beauty in the other arts, but these treasures are upon the surface, lovely flowers or magnificent scenery which are patent to all, though not perhaps appreciated by all. But music differs from other arts in that it has many dimensions. Perhaps I can make my meaning clearer if I compare music to the crust of the earth, which as we all know consists of many strata, one beneath the other. It is in this respect, then, that music differs in structure from the other arts. All the beauties of literature are to be found in the separate lines of print, and no delving beneath the type will disclose any unsuspected gems. In pictorial art, I believe, it has been known that by scraping off the surface paint an obliterated masterpiece has been discovered; likewise, some of us remember that by searching in the inner recesses of a statue (presumably Praxiteles') a German professor discovered a pair of well-worn tweed trousers (presumably not Praxiteles'). But these revelations of the inward parts are of merely

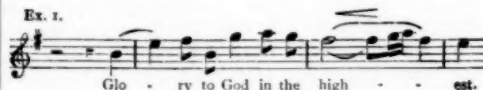
historical interest, the explanation being that in the time past fraud or deception had been practised on an unsuspecting purchaser. But the discovery of a melodic gem in the lower strata of music implies no deception, but rather that the music is so rich that in addition to the magnificent display of flowers upon the surface, there are innumerable treasures to be found in the inner parts.

It is scarcely possible in these days to discover any valuable treasures on the surface of music. All these treasures, the great melodies of music, are known by all and have been, through publication, presented to the nations. But it is possible for anyone to discover fresh beauties in the lower strata of music, provided that the music is well written. This is the reason why contrapuntal writers, especially Bach, are so admired by keen students of music. The music of the contrapuntalists (not necessarily writers in strict academic counterpoint) is built in a series of deposits, each rich in melodic wealth.

When I say that melodic gems can be found in the lower strata of contrapuntal music, I do not mean that in a fugue the subject and counter-subject will appear occasionally in the lower parts. I do not call that the discovery of diamonds: it is merely the recovery of an object which has previously been hidden, a sort of musical hunt-the-thimble. No; the precious stones which we can find embedded in the lower strata of music are precious just because they are to be found there and nowhere else.

How are we to find these precious stones? I will answer by another question. How are we to find any other precious stones? By keeping our eyes, that is our ears, open. It is true, I believe, that diamonds have been found lying fully exposed upon the surface, so also is it true that musical diamonds may occasionally be found thus equally exposed, but which for some reason remain for the most part unperceived. These melodic diamonds are not melodies in the sense that 'Who is Sylvia?' is a melody: they are isolated fragments, passed over and disregarded by most listeners. Such a melodic gem, a sapphire or a ruby, occurs in the soprano part of the chorus 'Glory to God,' from Bach's 'Christmas Oratorio.' It lies between bars 14 and 17:

Ex. 1.



No one, singer or conductor, who works at this chorus can fail to catch the sparkle of this brilliant phrase. Personally I like to think that Bach, in setting these words to music, imagined the host of heaven as the morning stars singing together from fullness of joy at the birth of the Redeemer; then preserving the idea of the singing stars, of 'circling planets singing on their way,' he conceived the idea of some brilliant meteor suddenly

blazing its way across the background of the further stars, and disappearing, as suddenly as it came, into eternal obscurity.

Such treasures are few, therefore let us leave the surface and hack out some treasures from the rocks beneath. Where are we to begin our search? In choosing our ground for starting operations we can safely rule out all music written on the harmonic plan—that is, it would be a waste of time searching for hidden jewels in the lower strata of the *Intermezzo* from 'Cavalleria Rusticana' or of the *Melody* in F of Rubinstein. The ground we select, then, will be the contrapuntal music of all ages and styles. Let us attack the great Byrd district, a veritable Kimberley to the musical diamond miner. Doubtless many ardent diggers can show treasures which they themselves have discovered, but if young choral singers want to be put on the right road to wealth, let them study 'While the bright sun,' noticing particularly the tenor part in bars 26-30:

Ex. 2.

Wilbye, too, has many gems, hidden from vulgar gaze and revealed only to those who have the ear to hear. How sparkling is the undetected melody, 'Smiling meadows seem to say' (from 'Flora gave me fairest flowers'), which is given to the first soprano beneath the more obviously attractive melody given to the greatly honoured second soprano:

Ex. 3.

It is so piquant and rhythmical that we are grateful to Wilbye for having hidden it from the clutching hand of the jazz-fiend.

Handel's music, as is only to be expected, teems with unsuspected wealth. All tenors know that strangely coloured melodic streak which runs through the final harmonic rocks of 'Surely He hath borne our griefs.'

Coming to modern times we may mention Parry as being a musical country well worth opening up. Nowhere perhaps is the melodic wealth of Parry so concentrated and so valuable as in the part-song 'Music when soft voices.' How fascinating is the phrase for the altos at the words 'vibrates in the memory':

Ex. 4.

It is but one of the many lovely fragments of melody which deserve the too-often profaned epithet 'priceless.'

It is this discovery of truth in the inward parts, this appreciation of wisdom secretly, which has such a charm for singers and players of concerted music. Experienced choral singers and orchestral players must possess vast treasures from which they derive greater happiness than did Aladdin from his diamond-studded cavern in the rock, and they (unlike him) are, moreover, freed from the worry of loss or from the possible intrigues of a covetous uncle; nor can any well-intentioned though misguided friend or wife be persuaded to sell that wonderful lamp by which these treasures have been discovered, because that lamp, which illumines the hidden treasures of the spirit and which never can be sold (though alas! it may be lost) is the wonderful lamp of enthusiasm, which burns throughout life with a steady, unquenchable flame.

VIRDUNG AND AGRICOLA

BY GERALD R. HAYES

In the plethora of musical treatises that followed on the introduction of printing, the student searches in vain for details of the instrumental practice of the past. It was not until the beginning of the 16th century that the theoretical studies of the academic musicians gave place to books of a more secular nature, and after 1530 we find most countries producing elaborate works on the use of various instruments. Thus Spain gives us Bermudo's great study, in 1544, devoted largely to the *vihuela de mano* and to the organ; in Italy, Ganassi produced his treatises for the recorder, and for the viols, in 1535 and 1543 respectively; in Germany we have Hans Gerle on the lute (1553) and on the viols and rebecs (1532); and France comes in a little later with le Roy's book for the lute, which was soon translated into English (third edition, 1574). If people still think that careful treatment of the possibilities of instruments is 'a thing of quite modern growth,' a study of such a book as Ganassi's 'Regola Rubertina' will quickly disillusion them: nothing could be more thorough and complete.

Before these specialised works had appeared, two men had endeavoured to give the world some general account of the use of the instruments that were common in their day. These books are not, as is often supposed, different treatments of the same thing, but are almost complementary one to the other. The 'Musica Getutsch' of Sebastian Virdung was published at Basle in 1511, and is really intended only as a description of the various forms of tablature in use for instruments. The 'Musica Instrumentalis Deudsch' of Martin Agricola did not appear till 1528, but is of much wider scope, and attempts an account of all the instruments, with detailed instructions as to the technique of the playing. Both books have

suffered from being taken for granted, and their somewhat perfunctory treatment in histories should not blind the modern student to their great value as sources of information. They are readily accessible in excellent reproductions.

In his dedication to the Landgrave of Elsass, Virdung tells us that he had written a comprehensive treatise on every aspect of music, but that the expense of the printing had prevented its appearance; there are other references in the text to this lost work. The instructions are given as a dialogue between Andreas Silvanus and the author, whose portraits appear as a full-page woodcut. The first few folios are occupied with an enumeration of the various types of instruments, which are carefully classified in the following categories: Strings with keys or frets (clavichord, virginals, hurdy-gurdy, lutes, and viols); strings without frets (harp, dulcimer, psaltery, rebec, and tromba marina); wind instruments with finger-holes (shawms, transverse flute, recorder, cornette, krumphorns, and bagpipes); wind instruments without holes (sackbut, trumpet, and horns); wind instruments with keyboards (organs of various kinds); and percussion instruments, where, amongst bells, drums, and clappers, we find the humble jew's harp in the form that survives to-day. The illustrations of all these instruments are carefully drawn, with the exception of the viols, where the accidental omission of a bridge has caused much perturbation amongst antiquaries. Virdung apparently knew the famous spurious letter of Jerome to Dardanus, for he gives pictures of the various unintelligible instruments that appear in that MS.

The serious business of the book begins at the bottom on sig. D, 4 verso, when Andreas says:

'I wish to learn everything about all kinds of instruments.'

To this Sebastian very sensibly replies:

'To learn the whole lot at once appears to me to be impossible. One thing at a time must be acquired and practised. I have already given you a description of the various kinds of instruments and of their properties; it has not been found possible to devise one single Tablature that will be equally suitable for all instruments and, owing to their differences, each must have the system that suits it best. . . . To show these systems, I will take three typical instruments, and when you have learnt their tablatures you will be able to apply them to the other instruments.'

An.—'Good; but which of them will you give me?'

Seb.—'We shall begin with the clavichord; after that we shall take the lute, and then the recorder. You will find that what you have learnt in connection with the clavichord will serve you equally well for the organ, clavicymbal, virginals, and similar instruments; what you have acquired for the lute will enable you to handle the harp, psaltery, or viols; and what you learn about the recorder is applied in the same way to all instruments that are played by stopping-holes.'

An.—'What about sackbuts, trumpets, and the like?'

But on this point the reader, like Andreas, is left in ignorance, for Sebastian hedges, and turns the conversation upon his great unpublished book and the praise he will deserve when it is

given to the world. The truth is probably that the trumpets were the prerogative of a very close corporation which would have made trouble if details were broadcast.

Andreas is then taught about the keyboard of the clavichord, and how each note is represented by a letter, following Guido's system. These letters are perhaps more to be attributed to the early organs, upon whose large keys they were painted, a practice that was kept up even when the keys were reduced to normal size. The letters are those still in use with us, B natural being, of course, *b*, as in Germany to-day. The half-tones are indicated by a curl like a script *e* attached to the preceding letter. The various octaves are indicated in the usual way by under- and over-lining and by double letters (above the treble). Before proceeding to his full example of the use of this notation, there is a dissertation upon the ordinary staff notes and meaning of ligatures, in the course of which Andreas is twitted upon his 'rare geometrical eye' for calling the square note a rhombus. An example in full four-part counterpoint is given with translation into ordinary notation. This system, strange and cumbersome as it appears at first sight, continued in use for perhaps a century after for organ music. The upper part was always given in staff notation and the remaining three or more parts in separate lines of letters, the time-values being indicated by the strokes with or without tails above the letters, as in lute and viol tablature.

It is beyond my present purpose to go into details of these systems of notation, but the care (and patience!) with which Virdung explains it all to his pupil are most noteworthy; like the remaining parts of the book it is all worked out with a thoroughness that will compare favourably with any later treatise. A section on Lute Tablature follows, the old German system being adopted, in which each intersection of string and fret has its individual sign, thus enabling the tablature to be written in letters only, without the introduction of lines, but which must have been extremely tedious to learn, compared with the simpler systems of other countries. It is explained with the aid of several diagrams and tables, and Virdung gives the same piece in lute tablature (a 'Hymn to the Virgin') that had previously been given for the clavichord. More elaborate details are promised in the unpublished treatise. Virdung attributes the invention of this system to a blind lutenist, Conrad of Nuremberg, a matter upon which Agricola, as we shall see, has something sarcastic to say. Hans Judenkunig, in his book of music for lute and viol, published in 1523, speaks of tablature as a thing of comparatively recent invention, and does not seem to approve of it.

The last portion of the book is concerned with the recorder, or vertical flute. We have here rather more details of technique than with the previous instrument, and it is interesting to see that diagrams are given for both a left-handed and a right-handed player, this contingency being

always provided for in the early recorders, made in one piece, by the double lowest hole, one opening of which was stopped with wax as desired. Virdung gives the usual scales for the discant, tenor, and bass recorders, with the numbers of the holes that have to be opened against them. As the notes require careful cross-fingering to get pure intonation, these had all to be learnt: but the author follows this with a table of curious symbols, half letters and half figures, for each note, by which the music could be written. The 'dot' system of notation seems of later date, and one would have thought it to have been almost as easy to memorise the fingering for the actual notes as to memorise the symbols. Agricola seems to have thought the same, for he dismisses the 'Alte tabelthur auff die pfeifen' and confines himself to the fingering for the notes, which he gives with a good deal of elaboration, not only for the recorder, but also for the shawms and for the krumphorns. Agricola's flute portion is, as becomes his scheme, much more extensive than that of Virdung, and he gives tables for the transverse flute as well, with detailed instructions as to the breathing and tonguing. We also find instructions, with a table of notes and fingering, for the little four-holed flute played with one hand and so popular for use with the tabor or small drum. Agricola, or his printer, seems to have used many of the same designs that had illustrated Virdung's work, or more probably copies of them, for in most cases they are reversed. Thus Agricola's book has the same curious omission of the bridge from all the viols, which are here shown in their complete families. While his instructions for bowing and general technique of the viols are very thorough, the most interesting aspect of this portion of his work is the light that it throws on the evolution that was apparently taking place in connection with the viols and the rebecs. A noticeable feature about Agricola is his disuse of symbolic tablature except for the lute; he uses the letter notation, not only for the organ, as did Virdung, but also in music for the viols, rebecs, and lute. And although he describes the lute tablature on the same lines as Virdung, he confines his diagrams to the finger-board and gives no full example. He calls it 'der alten und unbequemen Tabelthur,' and scoffs at the idea that a blind man could have invented and taught it. With its wider knowledge of blind men's activities, the present generation will not find his reasons very convincing.

In many ways Agricola is far more informative than Virdung, and he gives complete details of the tuning and range of all his instruments, together with instructions as to how to tune and to fret the stringed instruments such as viols and lutes. Virdung's archaic and dialectical German is rather still going, but Agricola adds to the reader's difficulties by writing the entire work in rhymed couplets, whose exigencies sometimes lead to a tortured means of expression. Nevertheless both works are more than worth the effort of a proper understanding; they are

essentially of their period, and give a clearer insight into their musical surroundings than any historical essay. Moreover, both authors are very human writers, and they both like a joke now and then; it is a distinct personality speaking in each case.

Agricola's book went through several editions during the following twenty years, and he made considerable amendments. Virdung's was never reprinted; but in 1536 one Ottmaro Nachtigall—who adapted his name to the Latin form Luscino—translated the greater portion into Latin, with extensive additions of his own. While Virdung's book is now one of the greatest of musical rarities, Agricola in one of his various editions is occasionally to be met with, as is also the Latin work of Nachtigall. Eitner's reprints are, however, so good that the originals may safely be left to museums or to wealthy collectors. To all who would get a glimpse of the instrumental life of musicians over four hundred years ago, and see how advanced was their knowledge, the writer recommends these, the two earliest printed works on the subject.

A LETTER FROM VINCENT NOVELLO TO MOZART'S WIDOW

By C. B. OLDMAN

Readers of Mary Cowden Clarke's delightful 'Life and Labours of Vincent Novello' (Novello, 1864) will remember that in 1829 Novello and his wife made a journey to Salzburg for the purpose of presenting to Mozart's sister (Frau von Sonnenburg), then in very straitened circumstances and almost totally blind, a sum of money which had been subscribed by a number of admirers of her brother's music, and that they had the pleasure not only of doing this kindness to her, but also of making the acquaintance of the composer's son, Wolfgang Amadeus, and of his widow, Constanze, to whom the letter which follows is addressed. They took with them on their journey a letter of introduction from their friend, J. A. Stumpff, a London harp manufacturer of German extraction, who had himself paid his respects at Salzburg some five years before, when returning from his famous visit to Beethoven. It is from a copy found amongst Stumpff's papers,* and in his handwriting, that the letter is here printed. Whether he or Novello was responsible for the atrocious French in which it is written I should not like to say:

London 4^{me} Fevrr 1830
no 66 Great Queen St.
Lincolns Inn.

Ma chere Madam,

Comme vous avez eu la bonté de me promettre un lettre pour me donner des détails sur les Autographes de Mozart, la Biographie† &c, j'ai attendu recevoir votre Lettre, long temps passé selon votre cordiale promesse.

* A bundle of these was given to me some years ago by the late William Barclay Squire. It consisted chiefly of attempts on Stumpff's part to write poems in the classical German metres, but there are a few copies of letters to or from him which are still of interest.

† A reference to the biography of Mozart written by Constanze's second husband, Georg Nicolaus von Nissen, and published under her editorship by Breitkopf & Härtel in 1828.

Je vous avoue, ma chère Madam, que j'étais tout au fait jaloux quand je trouvai que vous avez adressé une Lettre à mon Ami Mr. Stumpf au lieu de l'avoir envoyé chez moi, mais comme ce bon ami m'a confié ce que vous lui aviez dit dans votre charmante Lettre, il faut que je tache de me contenter pour le présent, et d'espérer que ce sera à mon tour la prochaine fois que vous m'écrirez à Londres.

Aussitôt que j'ai appris les nouvelles affligantes de la perte que vous avez soutenue pour la mort de Madame Sonnenburg,* je fait des arrangements avec quelques professeurs pour rendre un petit témoignage de mon respect pour la mémoire de cet estimable Dame; et j'ai fait exécuter dans la Chapelle Royal de Portugal (ou j'étais organiste autrefois) le célèbre Requiem de son illustre Frère.† Je ne sais pas si on a déjà fait la même chose à Vienne à Salzbourg &c.—mais j'espère qu'on ne manquera pas de faire exécuter le Requiem de tout les grand Villes de l'Europe (et surtout en celles d'Allemagne) comme un hommage respectueux à la Mémoire de la sœur bien aimée du plus grand génie musical qui ait jamais existé.

Je ne pas oublier ma promesse de parler aux Libraires ici relativement à votre 'Biographie de Mozart,' mais ils sont de l'opinion que l'ouvrage étant écrit en Allemand, ils ne pourraient pas le vendre, puisque cette langue et si peu cultivée en Angleterre.

Au regard des Lettres en Autographe, un de ces Libraires m'a dit qu'il voudrait bien acheter une partie de votre grand Collection, et qu'il donnerait un Guinea la pièce, et qu'il prendrait cinquante: que si la spéculation répondait à ses espérances, il serait tenté de prendre toutes les autres Lettres de la même Manière.—Si j'étais riche moi-même, ce ne pas nécessaire de vous assurer, chère Madam, que je voudrais acheter toute la Collection complète pour ma propre Bibliothèque; et après ma mort, je laisserais ces Documents précieux au Musée Britannique, pour être avec la vénération qu'il méritent.—mais malheureusement ce n'est pas dans mon pouvoir de me procurer un si grand bonheur; et il ne m'en reste plus que de vous annoncer le résultat de mes recherches et de vous avertir exactement ce qu'on a offert pour ces Manuscrits intéressants. Tout de suite que vous m'indiquiez la réponse que je dois donner au Libraire, soyez sûre que je ferai tout mon possible pour remplir avec exactitude ce que vous désirez que je fasse pour vos meilleurs intérêts. Mons. votre Fils (ou je dois plutôt dire mon cher ami Amadeus, puis qu'il me permet de lui appeler par un non si flatteur pour moi), ma aussi promit de m'envoyer la liste et le prix du Manuscrit écrit par la main de son père, qu'il désire en disposer:—je ne pas encore eu le plaisir de recevoir sa Lettre de Pologne;‡ mais s'il veut avoir la bonté de m'écrire, je suis prêt à faire tout ce qui est dans mon pouvoir pour assister ses souhaits. Peut-être vous lui direz de ma part, quand vous aurez occasion de lui écrire, que quand il m'envoie sa Lettre, il aura la précaution de ne pas mettre une Enveloppe pour que la Poste en Angleterre est très particulière et incivile sur ce point là.§

Je vous serez fort obligé, Madam, si vous voulez bien prendre le même précaution quand vous m'écrirez à Londres.—Je une meilleure idée du bon goût musical des anglais et de leur enthousiasme en faveur de Mozart que mon Ami Mr. Stumpf's—mais comme il craint que vous ne seriez pas reçu par les Anglais dans une manière convenable à ce que vous méritez avec tant de justice—ou peut-être que vous ne seriez pas endommagé par la fatigue, le risque et la grande dépense d'une si long voyage—je peur de vous persuader de venir donner des concerts avec votre fils à Londres selon le plan dont nous avons parlé ensemble:—Car si par

hazard le résultat ne répondrait pas à mes desirs, je ne pourrais me pardonner de vous avoir donné mauvais conseil,—mais si vous ne venez pas en Angleterre, je ne suis pas sans espoirs de vous avoir [voir] à Salzbourg qui est à mon goût le Paradis de l'Allemagne, jamais je n'oublierais les trois jours heureux que je passé avec la Veuve avec la fille de mon Idole Mozart et je me flatte que dans l'avenir je trouverai quelque occasion de faire un autre petit visite en Liebe Deutschland et de jurer encore une fois de votre charmante société.

Madam Novello continue de jouir d'une saine excellente et me joigne dans le plus vif sentiment de cordialité pour vous très chère Madam, pour l'aimable Madame Haible* et pour votre estimable fils Amadeus. En attendant avec impatience la grâce d'une réponse croyez moi de reste à jamais votre très obligé sincère et cordial ami.

VINCENZO NOVELLO.

Ad Libitum

BY 'FESTE'

Efforts on behalf of the popularisation of good music are now so extensive and so powerfully sponsored that we are apt to overlook some obvious dangers to the art itself; and those who are aware of them are loth to speak their mind for fear of being misunderstood.

For example, not long ago a few of us protested against the practice of asking the audience at children's concerts to sing, to nonsense rhymes, themes from classical works. We were called wet blankets, spoil-sports, pedants, and other hard names; and were accused of trying to 'crab' the efforts of those engaged in spreading the love of good music. Of course we were doing nothing of the sort. Our contention was that people of all ages could be brought to realise the beauty of a work without recourse to methods which tended to cheapen it. We held, and still hold, that the association of a fine theme with anything ludicrous is in the long run a hindrance rather than a help. The association may be set up in a moment or two, and may rouse laughter, but it is liable to stick for years. For example, there are certain of Bach's themes that I can never hear without recalling some jingles used at a children's concert a few years ago. It is so easy to vocalise or merely hum a theme that there is no excuse for saddling it, and us, with a piece of nonsense that may become an obsession.

I mention this as an example of the lack of thought that too often goes with propagandist enthusiasm; and the subject has been brought to mind by a very striking article entitled 'For the People,' by Alexander Fried, in *Modern Music*, an American quarterly. In a nutshell, Mr. Fried's view is that the best music—indeed, good music generally—is not for the crowd; and that efforts to make it so will take the bloom off the music itself.

* Died October 29, 1829.

† For an account of this performance, see 'Life and Labours of Vincent Novello,' p. 33.

‡ Wolfgang Amadeus Mozart, the younger (1791-1844), was living as a composer and teacher of music at Lemberg.

§ A letter enclosed within an envelope was treated as a 'double' letter, and involved the payment of double postage.

* Sophie Haibl, nee Weber, was Constanze's sister, and had lived with her since Nissen's death in 1826.

This is a proposition that will find little favour among musicians; but even those of us who refuse to accept it will profit by thinking a little on Mr. Fried's arguments. No doubt the conditions in America differ from those in this country. Propaganda, whether aesthetic or ethical, is much less lavish on this side of the Atlantic, partly because we are hard up, and even more because we are still a nation of individualists. Instinctively we feel that, having provided opportunities for culture, we have no call to do much more. In America they not only lead the horse to the water (which is more than we do here, as a rule; we merely stick up signposts, 'To the water; take it or leave it!'), they actually try to make the animal drink.

A certain allowance must therefore be made for Mr. Fried's point of view; but even when that is done, his main contention is worth consideration.

He begins by saying that an essential part of the American democratic creed is 'a belief in the possibility of completely educating the masses.' In the United States to-day there is 'an unprecedented propaganda for the popularisation of serious music.' The enthusiast points with pride to such evidences of success as a good audience at a 'musical appreciation' concert, the formation of a new musical club, the endowment of another orchestra, &c. But the flushed propagandist fails to realise that these things have to be estimated in their relation to other phenomena in the social system of to-day. Says Mr. Fried:

In all innocence he forgets that in our present era of wealth and well-being every kind of showmanship is prospering as never before. To parallel the increase in the symphony clientèle, there are statistics of the stunning advance in popularity of the movies, comic strips, football, record air flights, and a thousand other activities directly or indirectly attracting the public interest. If the growing number of endowed orchestras signifies important cultural progress in the life of the nation, what does it mean that thirty or forty million Americans passionately concern themselves in a prize fight that a few years ago would have touched hardly a tenth that many?

This is a truth that applies to practically every civilized country. Where twenty-five years ago a few people went almost daily to some kind of show, a hundred go to-day. Before we throw up our hats over the audiences for good music, let us count those at the cinema, the dance hall, and a score of other places of amusement.

However, Mr. Fried is not so greatly concerned over the chance that the propaganda may fail. (Indeed, he seems almost to *fear* that ultimately it may succeed!) The menace is, rather,

... the possible bad influence of the propaganda, as it is carried out, on the art itself. It has not harmed poetry, painting, or sculpture to affect only a tiny

minority of each generation. But we have seen what the will of the masses has done to such an institution as our newspapers; the more popular they are, the worse they are.

We may not subscribe wholly to his remark about newspapers so far as this country is concerned; but we have several journals whose popularity has been bought at the cost of principles and taste.

So large a proportion of the public, of all classes and degrees of culture, are regular patrons of the cinema that Mr. Fried is justified in taking it as a guide. He contends that cinema art is what it is—crude, banal, and obvious—because the public demands that kind of art; only a minute percentage of genuinely artistic films pay their way. And he quotes a cinema authority as saying: 'To me the fact that a motion picture is a popular and financial success is a perfect indication that it is, in an artistic sense, a bad picture'.

This statement [says Mr. Fried] describes the public taste more than it does the cinema. It includes, besides, disconcerting implications of the potential relations between serious music and the masses at whom hopeful educators aim their efforts to make operatic, symphonic, and chamber music a persuasive and popular art.

Mr. Fried takes too little account, I think, of the deplorable lack of taste—and even of ordinary education—shown by the average film producer. Against his theory that the demand for vulgarity has created the supply we may set the adage that 'the appetite grows by what it feeds on.' Until a few years ago the gramophone was pretty much what the cinema still is so far as the character and quality of its output were concerned. A more courageous and enlightened policy has shown that there is a very large public for records of fine music. It is reasonable to suppose that a similar policy in connection with the cinema would produce a corresponding result. What would the taste of our wireless public be like if the B.B.C. were composed of Hollywood film producers?

Mr. Fried is on firmer ground when he refuses to be enthusiastic concerning the use of good music in picture theatres:

In the familiarly touted popularisation of serious music at the bigger movie theatres, the thesis of the intrinsic exclusiveness of fine art is again strongly supported. Since the first fad of the symphony orchestra, many of the feature houses have fallen back on jazz and semi-jazz musical combinations. In the few theatres where 'good music' has been retained, sad as the truth may be, the will of the public has an evil effect on performance. The movie programme is ridiculously limited to the most blatant numbers in the symphony repertory,

and even the 'Marche Slave' and the 'Spanish Caprice' are commonly cut and re-orchestrated to flavour them to popular taste.

It is, of course, largely a matter of atmosphere and environment :

Beyond everything, there is a spirit in ordinary movie interpretation thoroughly alien to genuine musical sense. Cheap exaggeration of every fundamental musical effect is only part of the disfigurement. It is beyond conception that a movie audience should listen in patience to a slow movement, an extended passage of modestly beautiful phrasing, a true cantilena. I have never heard an unqualifiedly conscientious reading of first-rate music in a popular theatre. It does not 'go over.'

Nor must we be in a hurry to blame the picture-theatre musician :

Much as the movie musical director may regret what he does, he knows the mass public. His inevitable business is to satisfy it with what it understands to be entertainment. He is aware that the populace has not the mental poise and penetration to sit through fine music well performed, to sense the effectiveness of intricate and ingenious composition, to be moved by the beauty of pure music. Therefore he cuts scores, splices hideously conflicting material, improvises trite jazzifications, arranges his readings by the watch, accompanies abstract music with a thousand irrelevant and obvious effects of light and dancing.

Mr. Fried holds that the American general musical public is not appreciably less equipped with musical taste than other publics are—or even have been. He contends (rightly) that much of the popular appeal of Liszt, for example, had little to do with music. Italy rejoices in 'Il Trovatore,' and has little ear for symphonic music :

In the best days of music in Germany, the love of it was as widespread as it probably will be anywhere. Two reasons account for this: the tremendous prestige of support from the upper classes and the lack of competing entertainers.

Again, music has, in the past, often gained because of its association with 'powerful public loyalties and observances, such as religion and nationalism' :

Nowadays the sacred association has declined, and the nationalistic bond is feeble, despite all efforts to strengthen it. It is left to music to become popular of itself. In our present society and culture, the art must automatically be harmed in proportion as popularisation is successful. To compete in catching skilfully-sought public interest, music must posture and gesticulate in antics such as those which make our newspapers and movies abominable. Some branches of the art, it is true, have greater potential showmanship than others. The mere co-operation of a hundred musicians in an orchestra is sufficiently spectacular to interest a fairly large group of our population—perhaps as much as five per cent. Opera, which is palpably brilliant and showy, is always most esteemed for its least admirable qualities.

There is much in this. I am almost tempted to go so far as to suggest that children's concerts begin at the wrong end by concentrating on the orchestra. The extra-musical attractions are so powerful that a youngster who gets his first liking for music through the orchestra is pretty sure to complain that mere pianoforte, chamber, or vocal music is dull. Is this a desirable state of things?

Mr. Fried sums up in favour of the old view that music is an aristocratic art. It must cater for the few, if it is to remain an art. The moment it begins to draw the crowd, it is in danger of ceasing to be an art and becoming a mere show :

There is no possibility of making a string quartet appeal to the masses if it is satisfied to embellish its art and reputation simply with the æsthetic virtues of good chamber music. By playing beautiful works beautifully the small ensemble can gather only a small clientèle. It ought to be satisfied with that and its art. No doubt the audience would increase, for a moment, if the first violinist were to kill his wife, swim the English Channel, or marry the Queen of Rumania, but music cannot make the first page consistently without contamination.

And he ends on a note of dejection :

Supreme music cannot, any more than Keats, commune with the heart of the multitude, any more than Santayana can speak to its mind. Intelligence and specialised sensibility are not distributed with the voting privilege.

The weakness of Mr. Fried's argument as a whole is due to its being based on the assumption that good music (or as he apparently prefers to call it, serious music) is an easily classifiable unit, instead of an immense and very diverse collection. The popularity of the best-selling fox-trot of to-day is as nothing beside the popularity of a great mass of good music. The fox-trot is here to-day and gone to-morrow, whereas hundreds of songs and pieces by the great composers, from Handel and Bach onwards, have been a stand-by to ordinary folk for generations.

The qualities that have won them this enduring popularity are usually easy to determine. It would be difficult to name an example that has neither a good tune nor a vital rhythm. On the other hand, it would be as hard to find one that owes its popularity to its harmony alone. Here surely is a guide to propagandists. I am constantly being amazed at the type of music sometimes chosen for missionary purposes. There is plenty of good music, of all periods, that is immediately attractive, and the propagandist should always go to this field for his examples. All art falls roughly into two divisions, one for popular consumption, the other for the specialist ; and it is snobbery to hold that the latter is necessarily superior. As often as not, the difference is one of kind rather than of quality.

The audience that is to be converted may never have a chance of a second hearing, still less a third and fourth; and it is absurd to give it music that reveals its beauty only after long acquaintance. Even here, however, we must distinguish between music that is at first a sealed book, and that which, though no less serious and complex, makes a good part of its effect at once. For example, many of the quick Fugues in the 'Forty-eight' attract immediately by reason of their rhythmic animation and continuity. The *Musical Times* recently quoted Mr. Blatchford on this subject: he didn't know one end of a fugue from another, so to speak, yet the healthy energy of the 'Forty-eight' had a tonic effect on him, and he is now a confirmed fugueite, though still ignorant of music generally. I would back (say) the C sharp major in Book 1, or the rattling two-voiced Fugue in E minor, against an average classical slow movement, so far as making an instant appeal to an average untrained hearer is concerned. Yet I have heard well-meaning appreciationists dosing a crowd with a whole string of works almost devoid of melodic or rhythmic appeal—first movements that consisted largely of passage-work and development of the type that the generation of to-day has no ears for; Adagios that were practically static, standing mostly on one leg, and gently pawing the air or meditating with the other; and Finales that did just the same as the first movement, with the saving grace of being a bit quicker over the job.

All music chosen for propaganda use should be tuneful and rhythmic, especially the latter. These qualities are far more important than simplicity. In fact, simplicity often calls for a good deal of sophistication in the listener, whereas when both tunefulness and rhythm are present in abundance, they can carry on their back almost any amount of complexity.

Thus, few untutored listeners can be deaf to the splendours of the 'Mastersingers' Overture; and little is gained (something may even be lost) by telling them that it is a masterpiece of polyphony, and that they will hear Wagner using three themes at once if they listen very hard, with an ear for each theme. Let them begin by enjoying it as a bit of splendid sound, shot with good tunes, and full of lively rhythms.

And, talking of polyphony, I suggest we should be cautious in administering doses of old madrigals. Such things are far more interesting to the singer than to the hearer. This is no defect, of course; they were written, like chamber music (which they are, in a sense), for doers rather than hearers.

Save as single numbers, and carefully chosen, they should be reserved for audiences of

specialists, such as the regular patrons of a madrigal choir. Their indiscriminate choice as test-pieces for competition festival use (especially for village and small town choirs) is risky. They call for a special palate and a special technique, and until both are acquired by means of demonstrations and by a very carefully graded choice, choirs and their supporters are likely to revolt. Their words, too, are often a stumbling-block. Diction, imagery, and topics alike rouse no sympathy in the average choralist. How should they? Are there many enthusiastic readers of the madrigal poems, even in literary circles? If not, need we be surprised that the average singer gets bored after a few months' invocation of Thyrsis, Chloris, and Amaryllis, with three times three for fair Oriana by way of Coda? A good modern part-song, with words by such writers as Bridges, de la Mare, Masfield, Noyes, &c., is more attractive fare—and often better music, I am bold to say.

Finally, the only way to fight lively bad music is to give the crowd plenty of lively good music. This is so obvious that I hesitate to set it down. Yet over and over again chances are missed by a failure to grasp the importance of this elementary manœuvre. Thus, if you want to prove that an old dance can stand up against a fox-trot (and even drive it off the floor), you will hardly do it with a faded Strauss waltz or a stately pavane. Take a lively jig, or rigaudon, or a graceful gavotte. For purely listening purposes (which is the point under consideration) hasn't old Boccherini's Minuet in A, for example, outlived thousands of fox-trots during the past ten years?

Let Mr. Fried cheer up. Hardly one of the great composers failed to write a good deal of music that appeals to all alike, as do bread, water, beer, onions, and a hundred other of the great simple things of life. Give the crowd these—the dances of Bach, the tunes of Handel, the Overtures of Weber and a host of other operatic composers, the 'Rakoczy' March, the 'Songs without Words' (I hear a refined shudder), the C sharp minor Prelude (a cultured groan: but why? I wish all modern pianoforte music were as good), Chopin's Polonaise in A and a dozen of his Waltzes and Nocturnes, the 'Pomp and Circumstance' Marches, and so on. The list is almost endless.

There is no need to moan over the taste of people who like these things—as millions certainly do. They have the root of the matter in them, and all that is left for the propagandist is to widen their horizon by giving them plenty of good music of the same readily enjoyable type, with a judicious mixture of things that call for a little more taking-in. Even if the man in the street stops at such pieces as those mentioned above, he will be far from being a Philistine. When his taste in books, plays, and picture shows is as good, an aesthetic revolution will have taken place.

FACSIMILE LETTERS, No. 4.

From Moritz Moszkowski in Paris to Francesco Berger in London.

Liebtster Freund,
 Ich habe mich über Deinen
 Brief außerordentlich gefreut.
 Erstens darüber, dass er dir, an
 es scheint, gut geht; zweitens,
 dass du ein erfolgreiches Buch zu
 schreiben hast; drittens, dass das
 mein kleiner Ehrertrag nicht werden
 kann.
 Selbstverständlich werde ich mich dein
 'Reminiscences' anschauen, denn
 da es mit der Zeit einige Fort-
 schritte im Englischen gemacht habe
 so hoffe ich das Buch lesen und
 verstehen zu können.
 Kann werden bis im nächsten
 wiedersehen! Du kommst mir nach
 dem Continent und ich habe natür-
 lich keinen besten Grund aus Eng-
 land zu fahren. Mein Gesundheits-
 zustand ist ungefähr ausserhalb
 jedem so miserabel, dass ich höchsten
 hygienische Reisen unternehmen kann
 und die führen mich natürlich nicht
 nach London.
 Na, vielleicht wird's mir aus dem
 mal besser. Inzwischen sende ich dir
 die herzlichsten Grüsse. Danke dir
 sehr für dein freundliches
 Zuhören und verbleibe mit mir vor
 Dein alter treuer Freund
 Moritz Moszkowski

3/4 1914

DEAREST FRIEND,

[Translation.]

Your letter has given me extraordinary pleasure. Firstly, because it shows you are well, secondly, that you have written a successful book, thirdly, that you find my new *Études* useful.

Naturally I shall procure your 'Reminiscences,' for I have with time made some progress in English, so that I hope to be able to read and understand the book.

When shall we meet again? You never come to the Continent, and I have at present no reason to travel to England. My health is since about a year and a half so miserable that I can at most only undertake journeys for my health, and these naturally do not lead to London.

Still, perhaps things may yet get better. Meanwhile I send you hearty greetings, thank you for your friendly letters, and remain your old faithful friend,

MORITZ MOSZKOWSKI.

April 3rd, 1914.

SOME SONGS OF MARIO CASTELNUOVO-TEDESCO

BY HERBERT ANTCLIFFE

Mario Castelnovo-Tedesco—the still young, but mature, Italian composer whose names suggest that he is, like Busoni, Wolf-Ferrari, and other highly-talented musicians, of mixed Latin and Teutonic blood—has written with such perfect sympathy and knowledge in his twelve volumes of 'Shakespeare Songs' that one turns to a bundle of songs in his own language with great expectations. Nor is one disappointed, in spite of the inevitable falling-off from time to time in a long range of works, some of them of considerable scope. The five and thirty songs in this bundle cover a period of ten years—1914 to 1924—that is, from the composer's twentieth year onwards, so that they may be regarded as representative of his young manhood, of his post-student days in which he should have all the freshness of youth with a complete technical equipment and a growing mastery of his resources and—still more important—of himself. They include everything from a simple lullaby to scenas for voice and orchestra, from a tune that a child can sing to a declamation that demands high artistry and a well-developed voice.

One of the simplest, as it is also one of the jolliest, is 'Girotondo dei golosi,' the Epicure's song, written in January, 1920. The average high baritone or tenor of the most conservative taste and limited capacity can sing the melody, with its obvious tonalities of C, F, and B flat, and leave the more modern, but still quite simple, harmonies to the pianist. Written in ballad form, six stanzas, with a refrain that is in the vocal and emotional range of any large party, it is an almost ideal song for a feast of food and music. The first of two Lullabies, which is also the earliest of the songs under consideration, is also extremely simple—so simple that it calls for no other title than the obvious one of 'Ninna, Nanna.' It suggests some influence of Brahms in both harmony and general treatment, though the influence of the 'Sapphic Ode' is more obvious than that of the 'Wiegenlied.' 'Piccino, piccio,' the second of the Lullabies, was written seven years later, and is an artistic development of what 'Ninna, Nanna' is an authentic example, with an added accompaniment:

EX. I.
'Ninna, Nanna.'

'Piccino, piccio.'

Not the most artistically developed parent would sing her child to sleep with 'Piccino, piccio'; nevertheless, the idea of the lullaby is never absent, and with a proper balance between voice and instrument the song is one of great charm and delicacy. 'La barba bianca' is also a child song, but of quite a different nature, for it is a dialogue between the grizzled father and his child. In sentiment it combines and contrasts child's curiosity, paternal tenderness, humour, and naive philosophy.

At the opposite pole of feeling and treatment from these is a setting of Giacomo Leopardi's 'L'Infinito,' made in 1921, and dedicated to Pizzetti. It is a broadly-conceived work, breathing the atmosphere of the open country and limitless space, of the sea and sky and silence. In construction it is very simple, though for its proper performance it requires artists of the highest qualifications, not only technically, but in matters of perfect sympathy with its sentiments. A slight exaggeration will immediately jar on a sensitive listener; any lack of feeling will inevitably miss the character of the whole song. Its sequences of fifths recall the later work of Vaughan Williams:

Ex. 2.

Calmo e contemplativo (lentissimo).

and emotionally there is also some affinity with the Englishman's quieter moods. It is one of those songs which are much more difficult to sing and play than a first glance would suggest, but it is also one that, sung by an artist worthy of it, cannot but produce a great effect. To my thinking it is the finest song that Castelnuovo-Tedesco has written, and one of the really big songs of our time.

Early in his career he studied something of the folk-song not only of his own country, but also of Spain, the result being two volumes, one of settings of popular Tuscan poems and one of similar popular poems from Spain. Apparently the Spanish songs were written first, dating from 1915. These 'Coplas,' eleven in number, have a considerable variety of style and feeling. There is a most delightfully tender baby love-song ('Hermosa blanca'), a song of great longing, which suggests a folk origin in its tune as well as in its words; there is the dry humour which only elemental keenness and wisdom can produce; there is the mixture of humour and resentment which comes from pain or trouble borne with the sense of inevitability; and there is the simple philosophy of the countryside, which is often the highest wisdom. The contrast between these and the Tuscan songs is more than hinted at in the title of the latter, 'Stella cadenti.' Of these there are twelve, most of them with a strong vein of sadness, which reaches its climax in the brief 'Vado di notte,' the restrained character of which can be seen at once in the expression marks, *largo, quasi immobile, senza colore, lamentoso*, and the almost breathless whisper of most of the song:

Ex. 3.

'Vado di notte,'
Largo, quasi immobile.

Yet even in this volume there is some brightness and vigour, and the closing number has a strong note of ecstasy which goes some distance towards suggesting

that perhaps, after all, the title of the collection is something of a misnomer. As works of art, these are slightly more developed than the Spanish songs.

The composer had, however, started his study of folklore by making a setting of the mediaeval French ballad, 'Le Roi Loys,' in 1914. This *ballata cavalleresca* is cleverly written, rhythmical and melodious, with piquant word-painting, appropriate suggestions of orchestration, and a general musical resource that strengthens the humour and sentiment of the words. One traces in it many signs of the still latent power which comes to a height in the later songs, and some of the actual musical characteristics of these later works, particularly—in spite of the difference of subject—of the big vocal and orchestral settings of three of the 'Fioretti' of St. Francis of Assisi. A clever singer will make this popular, but except as a study it is a work of little importance.

Far otherwise is it with the 'Three Flowers of St. Francis,' however, which, without being works of outstanding originality, show a conviction rare in the music of a young man of five-and-twenty. George Bernard Shaw once said that in the Middle Ages people were able to make fun of the details and circumstances of their religion because they really believed in such religion. What religion Castelnuovo-Tedesco has I do not know, but judging by this criterion and by these three songs (they are long and elaborate enough to be promoted to the title of 'scena'), he ought to be a very good Roman Catholic and an ardent follower of that holy and joyful lover of nature, St. Francis. They have a naive blend of seriousness and humour, conscious and otherwise. One sees the Saint procuring the doves from the young dealer, and giving them their freedom to obey the injunction of the Creator to be fruitful and multiply; one sees the vision of the Saint when the Brother in sin was beset by the Devil, and how he delivers him; one joins in the interview between St. Francis and his fellow-worker, St. Clare. Naive as is their sentiment, musically they are far from being simple. Rich in orchestral colour, highly developed thematically, with a strong melodic outline that comes from such development, they employ all possible means to suggest the spirit of the words, the spirit which is as much of the other world as of this, and yet is intensely human. Neither musically nor emotionally are they for one moment heavy, yet even at those points where, as I have said, they contain humour; though it is impossible to say whether it is intended or not:

Ex. 4.

(Come una fantasia lontano.)

* This fanfare in the distance, on the Departure of the Demon, for instance, may be treated either humorously or seriously.



Yet they are always serious. Life is too serious to be always sombre, and in this respect these songs are true to life.

From the examples mentioned it will be evident that Castelnuovo-Tedesco is making for himself a strong position as a song-writer, and it may be asked: What are the musical characteristics by which he is doing this? Judging from the general character of the music, as well as from the fact that he has dedicated one of the most important of his songs to that master, I should judge him to be, if not a pupil, at least a disciple of, Pizzetti. He is not, as his choice of subjects would sometimes suggest, a mediaevalist; he has too great a variety of feeling and treatment for that, and he combines a modern technique with a somewhat conservative style too well and too consistently for either the true mediaevalist or the genuine ultra-modern. He is, in other words, first of all a musician and a composer whose nature calls for expression, and only after that is he an experimentalist as to the best methods of such expression. His songs are songs to be sung, not to be admired on paper for their cleverness. Some of them demand high powers, but they demand only natural powers developed on natural lines.

With this, however, one finds that, except in the very simple ditties—the lullabies, for example—the ‘musical interest’ is in the instrumental part, in the development, from a single motive to an elaborate combination of melodies, of his main idea. The voice often takes a part in this, but so far as the actual musical development is concerned, it is only one part amongst several, the others being taken by the instrument or instruments. Consequently he keeps his voice-parts well within the natural gamut. Several of the songs may be sung by either a high or a medium voice, though the fact that the voice is sometimes maintained in one position, high or low, for a considerable time, in a manner to create a strain on a voice not quite of the range for which they are intended, prevents this being done readily. His key transitions are often rapid, and he employs sequential repetitions in a manner which stamps him as one whose work comes from the beginning of the 20th century. One of his favourite devices, though it is employed with too great a discretion to be called a mannerism, is that of a

shake, sometimes of considerable length, in an inner or lower part, against arpeggios or melodic movement in the upper parts:

Ex. 5. (a.)



His notation is sufficiently modern to revert sometimes to that of earlier periods, so that in one case he has written in F minor (the feeling is decidedly F minor, and not the Dorian or hypodorian mode, in spite of the generally flattened seventh) with a signature of three flats. What strikes one almost more than anything else is the absolute fidelity to the verbal accent and intention. This is to be found in the Shakespeare songs no less than in those in Italian and French, and not infrequently it is of a subtlety and refinement that make the music and the word a complete entity to a degree that is as rare as it is welcome.

I am not going to attempt to place Castelnuovo-Tedesco by saying that he is one of the world's great song writers; it is too soon for that. He is, however, a song-writer by the grace of God: one who finds his natural utterance in song, and one, moreover, who has developed his powers in that direction to an unusually high state of efficiency, and used them with the restraint that makes the finest type of artist, the restraint that exercises itself in constant and careful selection. Not all are on a high plane of inspiration; but there is not one that does not provide both pleasure and edification alike to performers and to hearers.

NEW OPERAS IN GERMANY

By PAUL BECHERT

I have in these columns repeatedly spoken of what may be termed the ‘transient’ state of opera as an art form—a latent crisis of the species which must sooner or later lead to the creation of a new type. Indeed, the evolution of opera is one of the burning questions of modern music in general—particularly in the German-speaking countries. For about a decade past, the principal aim of those concerned with its development has been to dispose of the Wagnerian and post-Wagnerian music-drama, in fact, of ‘symphonic’ opera in general. This aim, chiefly negative in itself, has now been attained; but the question arises as to which new ‘school’ is to take the place of the abrogated Wagnerism. Many counteracting tendencies have been propagated: the ideal of opera as a form of ‘absolute music’ on the one side; the renaissance of the pre-classic, heroic,

'baroque' opera along Handelian lines, on another; and the establishment of 'un-real' opera—the grotesque, fantastic kind—on a third.

To the latter species belongs Ernst Krenek's opera, 'Orpheus and Eurydice,' which was lately discussed in these columns by Prof. Weissmann, on the occasion of its Cassel *première*. It so happens that during a recent trip to Germany I had occasion to hear two works, not yet considered in this journal, which may be regarded as specimens of the varying tendencies being formulated by the apostles of the 'new opera,' and one which represented in itself a sample of the obsolete Wagnerism referred to above. This third item was 'Der Jungbrunnen,' by Bernard Schuster, which I heard at the Karlsruhe Opera on the occasion of its *première*. In Schuster—well-known as the Editor of *Die Musik*—we have one of those 'untimely,' lovable figures whose creative work is still imbued with the ideas and ideals of that past which was their youth. 'Der Jungbrunnen' is a romantic opera along Wagnerian lines. Its book is replete with the heroism and symbolism of Wagnerian drama, and its fundamental idea is that of redemption through love and continence. In his music, Schuster is no less Wagnerian: the *Leitmotive* prevails, alternating with a sort of 'Sprechgesang,' and the orchestration alone goes somewhat beyond the Wagnerian apparatus to approach the instrumentalism of the early Strauss. This music is sincere and noble beyond doubt, but from its very character it belongs to the past, and shows no path to a further evolution of the species.

At Frankfurt-am-Main I had the opportunity of attending the *première* of a new comic-opera. It was by Paul von Klenau, the Danish composer-conductor who is esteemed in both capacities at Vienna, where he now lives, and elsewhere. The work is based on Sheridan's old comedy 'The School for Scandal.' Prior to its first production, Klenau, in an interesting article, set forth his ideas concerning the future of opera—notably comic-opera—and 'the way to ensure it.' Referring to the three elements which have alternately predominated in opera during its history—the human voice, the orchestral apparatus, and the 'drama'—Klenau thinks that the time is now ripe to relegate the last two to their original and secondary position. To do away with the hypertrophic orchestral ballast resulting from the Wagnerian music-drama, and with it the predominating 'psychological' tendencies of the text which have much the same source—to eradicate both in favour of the human voice, is Klenau's programme. Supremacy of the vocalist involves the return to the 'rounded' forms which were the ingredients of classic opera—the aria, duet, and ensemble. A programme such as this implies also the abdication of all too complex harmonic structure, of modern orchestral wizardries, in short, the return to a 'song opera' in the old and classic sense. This platform sounds particularly inviting in connection with *opéra-comique*, where clarity of orchestration at once ensures the indispensable understanding of the text. Sheridan's play would seem a suitable medium for such ideas: it is witty, free from problems and intellectualism, and its plot lends itself easily to the operatic situations and bright verses which Rudolf Stephan Hoffmann, the librettist, has drawn from it. Yet it is, on the other hand, a comedy of dialogue, of swift question and answer—more satirical than lyric in its aspects. Klenau has composed this book in accordance with his ideas: he lays more stress on the love episodes of the play than

on its ironies, and seizes every opportunity for broad melodic effusions. A short Overture in brisk tempo strikes the fundamental comedy mood. There is a finely romantic soprano aria and a charming slow Waltz song, and the juxtaposition of the two themes yields an attractive and electrifying Waltz Interlude in Act 2, which decided the success of the Frankfurt *première*. This new opera has all the elements for a popular success, but Klenau's programme is a sword that cuts both ways. His anxiety to place the 'melodic line' uppermost has tempted him to neglect the necessities of pointed declamation; his aim for lucidity and orchestral economy persuaded him to confound orchestral transparency with a simplicity which sounds obsolete to ears accustomed to the delicacies of the modern chamber orchestra; and his inventive powers are not always strong enough to infuse new life into what is after all an old type of *opéra comique*. To write an opera of this unassuming species requires, to be sure, probably more courage to-day than many a daring excursion into radicalism, such as our young composers love to undertake. The question remains, however, whether a piece of this sort will, as Klenau hopes, point to the new *opéra-comique* of the 20th century. The greatest asset of 'The School for Scandal' rests in the fact that once again here is a composer who allows the singers to 'sing.' Unfortunately the Frankfurt Opera, richer in good actors than in fine voices, was not quite equal to the opportunity. Clemens Krauss conducted, with a preference for all-too-fast tempi in the portions calculated to supply lyric relief, and Lothar Wallerstein was the imaginative stage director.

The third new opera I heard at Stuttgart. It was an example of those theories which attempt to make opera a species of 'absolute' music. Ferruccio Busoni, the spiritual father of such ideas, was also the composer of this opera, 'Doctor Faust.' Busoni's fascinating artistic creed, as laid down in his book, 'The Possibilities of Opera and the Score of Doctor Faust,' denies congruity of action and music; it acclaims opera as a form almost of 'sacred' spectacle, to the total exclusion of the sensual and erotic aspects. Busoni preaches, in short, the gospel of intellectualism, spiritualism, and absolute music in opera! It is in this spirit that he has approached the great 'Faust' subject, which would quite naturally attract an artist of his spiritual and mental status—a man whose breast, like that of Faust, sheltered 'two beings,' for in Busoni there was the inherited Italian love for the theatre and the acquired Teutonic bent for the deeper aspects of the Faust subject. Along with these again, Busoni's vision focussed the contemplative imagery of a poet and the inspiration of a composer, while in him also the soul of the musical aesthete tempered the outlook of the theatrical writer. Much ambiguity prevails in Busoni's treatment of the Faust theme. His taste persuaded him to steer clear of the methods of a Gounod, who made Faust simply a tenor-singing lover, and his reverence for Goethe's great drama prompted him to avoid the temptation of coping in musical form with that master work. Busoni reverted to the old marionette play of Doctor Faust, which had previously inspired Goethe; but his keenly intellectual mind and his artistic principles made it impossible for him to treat so naive a subject in the adequately popular, unsophisticated vein, or to refrain from mystic problems in shaping it. His music, furthermore, fully in accordance with his theories, makes this Faust opera a problematic work.

It avoids any opportunity of being dramatic, is ascetic in its means and colouring, and exhausts the atmosphere of the different scenes rather than their events and contrasts. Busoni's formal mastery remains, of course, and his craftsmanship is undisputed; his orchestration is subtle and tasteful to the highest degree. But even such mastery cannot dispel the atmosphere of monotony which emanates from a work so opposed to the requirements of the stage, so meagre in invention, so pale and anæmic in substance, and (apart from the bizarre music of Mephistopheles) so barren in melody. The realisation of Busoni's ideas, as represented by this opera, has revealed the fundamental error of his teaching, however fascinating and ingenious it seems to be. The Stuttgart production was a masterpiece of modern stage art. Carl Leonhardt gave a congenial reading of the difficult score. Bernhard Pankok's scenery supplied the architecturally perfect backgrounds, and Otto Erhardt provided marvellous groupings and splendid stage management. The employment of the cinema for Faust's Biblical visions in Act 4 was a daring venture splendidly carried out.

THE PIANOFORTE COMPOSITIONS OF CÉSAR FRANCK

BY ALFRED CORTÔT

(Authorized Translation by Fred Rothwell)

One peculiarity of César Franck's pianistic production is that it is split up into two periods—at the beginning and the end of his musical career.

From 1832 to 1846—*i.e.*, from his early childhood to the time of his betrothal—we have a series of mildly tentative efforts in the usual declamatory manner of the age. This is an uncertain and discreetly eclectic period which, in the disorder and unrest caused by the compromise between the decaying influence of Italian music and the volcanic manifestations of the newly-born romanticism, mistakes verbiage for eloquence, regards Hummel as Beethoven's successor and Félicien David as the rival of Berlioz, and welcomes alike, with a degree of capriciousness only equalled by its incompetence, the amazing instrumental inventiveness and corrosive phantasy of a Franz Liszt and the disheartening commonplaces of a Thalberg or a Moscheles.

Then comes an interval of nearly forty years, during which the mystic voices of an ecstatic devotional music are to be the true—if not the only—interpreters of an inspiration which the pianoforte seems to have lost the power to call forth.

From 1883 to 1887, after he had passed his sixtieth year, as though suddenly atoning for so prolonged a silence we have the following great masterpieces, the final expression of an intimately blended art and faith: 'Prélude, Choral, et Fugue,' 'Prélude, Aria, et Final,' 'Les Djinns,' and 'Les Variations Symphoniques.'

In the course of this study we may, without injustice or lack of respect, neglect the works of his youth, contemporary with his early successes as a performer. These but feebly indicate his style and personality; they have no more than a theoretical interest. It will suffice to mention the titles, taken from the list made by Vincent d'Indy and from the

valuable contribution added by Julien Tiersot, who obtained access to manuscripts in the possession of César Franck's heirs.*

We have every ground for thinking that the following list of the pianoforte works of the early period is now complete and final.

In 1832, 'Variations brillantes sur l'air du Pré aux Clercs, Souvenirs du jeune âge,' composed for the pianoforte by César-Auguste Franck, aged eleven and a half years, Op. 5. A fairly well developed piece, the success of which fills the young composer with such a feeling of naïve satisfaction that he immediately produces two versions of it, the one for orchestra with pianoforte *concertante*, the other for pianoforte alone.

In 1835, 'Première grande Sonate,' composed for, and dedicated to, Joseph Franck, by his brother César-Auguste Franck, of Liège, aged thirteen years, Op. 10; then 'Première grande Fantaisie,' Op. 12, in one movement; two 'Mélodies' for pianoforte, Op. 15; and lastly a 'Deuxième Sonate,' Op. 18, in which Tiersot already notes the use of the cyclic form whose emotional possibilities Franck, some years afterwards, employs in so striking a manner in the Trio in F sharp minor. All these productions remained in manuscript, and form part of the works mentioned by Tiersot.

In 1842, appear an 'Eglogue,' bearing in German the sub-title of 'Hirten-Gedicht,' and a Duo on 'God save the King,' both of them brought out by Schlesinger. In 1843, published by Lemoine, a 'Grand Caprice,' in the writer's opinion the most characteristic of the pianoforte compositions of this series, and a 'Souvenir d'Aix-la-Chapelle,' published by Schuberth, of Leipzig.

In 1844, a fertile year, Franck transcribes for the pianoforte, in imitation of Liszt, four of the finest melodies of Franz Schubert: 'The Young Nun,' 'The Trout,' 'The Maiden's Lament,' and 'The Passing Bell,' produced by Chailiot. He also writes a 'Ballade,' which remained in manuscript, and, following the prevailing taste, two 'Fantaisies sur Gulistan,' the opera of Dalayrac, which were published by Richault. Dated the same year, and catalogued under No. 10, we also find, in a list of his works that was drawn up by himself, a 'Solo de piano avec accompagnement de quatuor,' a piece which escaped the notice of d'Indy, in spite of diligent search. Tiersot was more fortunate in identifying this unpublished composition, which appears in the form of a 'Fantaisie,' or rather 'Méditation,' on the themes of 'Ruth,' the oratorio on which Franck was then working.

This *morceau*—which had already usurped the place of the 'Première Sonate' in this catalogue—is mentioned among those which the author, fifteen years subsequently, rescued from oblivion, by taking the opus numbers he had originally given to them and bestowing them on several new pieces, including the 'Messe' for three voices and the six organ pieces.

Thus we find repudiated—in favour of more finished pages—a 'Fantaisie,' Op. 13, announced for 1844; three childish pieces dated 1845, whose title 'Trois petits riens,' though very timorous and somewhat depreciatory, cannot preserve them from being finally renounced; a 'Fantaisie sur deux airs polonais,' published by Richault in 1845; and a Duo on themes from 'Lucile,' Grétry's pleasing *opéra comique* published the following year.

* 'Les œuvres inédites de César Franck,' *Revue Musicale*, December 1, 1923.

The juvenile pianistic activity of César-Auguste Franck, of Liège, as he conscientiously insists on signing his early works—perhaps to distinguish himself from Edouard Franck, a contemporary pianist and composer who lived at Berlin, though more probably in obedience to that orderly instinct which is one of the prominent features of his character—ends quietly, almost symbolically, at the time of his betrothal and his entrance upon a new existence, with two pieces which appeared as 'Romances sans paroles,' unpublished and dedicated *à Félicité*, the Christian name of Mlle. Desmousseaux, whom he married in 1848.

We have now to wait nearly forty years, until he has become 'Père Franck,' as his disciples affectionately called him, before he composes further works for the pianoforte. One single and insignificant publication, a trifle which appears in 1865 under the title 'Les Plaintes d'une Poupée' (which informs us alike regarding the age of the lady to whom it was dedicated, and the probable reasons of the dedication), one or two arrangements of pieces originally written for organ or orchestra, the accompaniments of a few songs, and the *concertante* part of the admirable Quintette, constitute the rare exceptions to the composer's indifference or forgetfulness.

The interruption is truly surprising by reason both of its rigour and of its duration, and is all the more noteworthy in that it succeeds a period of keyboard composition which is peculiarly fruitful, seeing that, out of the seventeen Opus numbers to Franck's credit at the time—even without including in this list the unpublished pieces classified by Tiersot—thirteen are given up to the almost abandoned pianoforte, while the remaining four give this instrument a part to play in their execution.

In explanation of so sudden and complete a disaffection, we must admit that there were other reasons than those of aesthetics alone. An investigation into the motives responsible for a pianistic silence lasting eight lustra must, after all, facilitate our understanding of the works we now propose to study.

In reality, the apparent predilection we have just established barely succeeds in concealing a deferential feeling of submission to the paternal will. All testimonies agree that it was not so much because of the undoubted vocation of his two children, César-Auguste and Joseph, as because he wished to benefit materially by their youthful talents, that the little bank clerk of Liège undertook to give them a musical education. This education, indeed, was as complete as his modest resources permitted, comprising, apart from particularly advanced exercises in theory, the more special study of the pianoforte for the elder, and that of the violin for Joseph, the younger. This prudent distribution of capacities enables us to glimpse the far-sighted nature of family plans, which well agree with the very characteristic tendency of the moment, judging by the following fragment of a letter of Henri Herz:

At present there is not a single family which does not pride itself on the possession of one or more little *virtuosi*.

If we add to the sentiment of pride a few perhaps less disinterested considerations, we shall have the starting-point not only of the career of a César Franck, but of numerous other contemporary musical careers.

The sacrifices imposed upon himself by our composer's father thus probably represented—to use the banker's own professional language—only the pecuniary elements indispensable for the success of that kind of short-dated transaction in which, apart from his savings, he had pledged the future of his sons.

Still, though not extremely artistic, he is very ambitious, and no sooner is César-Auguste, the more gifted of the two brothers, in a position to appear before the public, than we find him at the early age of eleven engaged on a concert tour, with his father as the suspicious and vigilant organizer, eager not only for every sign of enthusiasm but also for the more tangible results which flow therefrom.

In spite of the precocious dexterity of César's playing, and although revealing himself to his listeners in the interpretation of his own works—which then seemed to be the essential condition of talent—the success of this early attempt did not altogether come up to his father's expectations.

It was accordingly decided to obtain at Paris—then the birthplace of all reputations and the consecration of every celebrity—such finishing studies as might be necessary for the success of the two prospective *virtuosi*, and so it came about that in 1835 the Franck family found itself settled in the capital.

At the Conservatoire the young pianist studied under Zimmermann, and in 1838 obtained a *grand prix d'honneur* under the somewhat strange conditions related by d'Indy. In 1840 he won a first prize for fugue playing, and the following year a second prize for organ playing.

In 1842, still in accordance with a persistent and unmodified plan, he had to discontinue his studies, give up his preparation for the *concours de Rome*, and resume the composition of circumstantial pieces intended to result in the remunerative favour of the public. Hence that collection of *morceaux* with astonishing titles, those Fantaisies in the guise of pots-pourris, those 'Souvenirs d'Aix-la-Chapelle,' those Duos which lack only the epithet of brilliant to justify both their trend and the nature of the personal success which they were to compass. Let it be acknowledged, to the credit of young Franck, that he does not appear to have shown himself very eager to merit the kind of recommendation desired by his family, and that the few interesting pianistic combinations found in his early works are marked by a moderation of treatment very remarkable at the period.

He submits in the matter of the choice of titles, and in a general way conforms to the esthetics of the moment, though even now giving proof of strong disdain for the complaisant delights of fashionable standards of attainment.

Not yet, assuredly, have we the bold constructiveness, the predilection for ample phrases, and that craving after logic which are so pronounced in future works. There is much naïveté—and occasionally gaucherie—in a harmonic vocabulary studded with technical methods and not yet enriched, (or distressed) by the affecting chromaticism of maturity. Influences are perceptible which, indeed, will continue for many years: Weber, Grétry, Liszt, Meyerbeer—the two latter especially when a rhythm has to be made dramatic or animation has to be given to a melody. The form of his compositions changes so slightly that d'Indy is enabled to give a definition of them that is applicable to the whole of the works of the first period: *i.e.*, an

Allegro, coming between two expositions of one and the same theme, the whole occasionally preceded by a short introduction.

To sum up: while, in retaining the various aspects of the tendencies manifesting in this nascent condition of musical thought, we find ourselves confronted with undoubted qualities of the most serious order, yet we cannot be surprised that Franck in his brief career as a *virtuoso*, and in the interpretation of his own works, failed to win those triumphs which were to make of him a public favourite, the rival of contemporary celebrities. Even in *morceaux* openly intended for salon or platform, we should look in vain for the facile charm of a style abounding in *fioriture* or in *tremolos*, the lure of a cadence, or the ornamentation of a pause—in a word, the accomplishments whereby a pianist in the year 1840 might have hoped to thrill the masses. It would seem that while doing his best to carry out a design the utilitarian aspect of which was unfortunately bound to affect him, a secret resistance prevents the young musician from making the complete abdication necessary for success. It is not to be expected that we blame him for this.

He does not, moreover, confine himself solely to the execution of his own works. The programme of a concert given at Liège in 1843, by the 'Frères Franck,' shows the kind of task to which the future composer of the 'Béatitudes' and the 'Symphonie' is condemned in the realisation of the family plan.

This programme mentions a 'Duo' for pianoforte and violin on motives from 'Les Huguenots,' composed—is this the correct expression?—by Thalberg and Bériot, and interpreted by the two brothers; a 'Fantaisie sur deux airs russes,' for pianoforte, composed by Thalberg alone, and played by César-Auguste Franck; a 'Fantaisie-Caprice' of Vieuxtemps, played by Joseph Franck. To add to the artistic interest of the concert, the members of the Orphean Society had consented to sing a 'Chœur des Buveurs,' signed by one Birmann, also a 'Final,' which the interpreters did not consider deserving to be handed down to posterity, seeing that no composer's name accompanied it.

As curtain-raiser, with the assistance of a local 'cellist, one of the Trios which César Franck had just finished for the occasion, was announced (probably in order that the audience might not receive too great a shock) as 'Trio de salon.'

We may reasonably accept this programme as a fair example of the kind of thing that took place. This was what the exercise of his art meant to Franck the *virtuoso*; it was for such occasions, for people capable of enduring harlequinades of this nature—a public of Philistines from beyond the Rhine, as they were then dubbed by Robert Schumann—that he saw himself compelled to produce and to perform, whereas he is already musing upon 'Ruth,' has just written the surprising Trio in F sharp, and is preparing, on Hugo's lines, 'Ce qu'on entend sur la montagne,' a long orchestral piece, a kind of symphonic poem which was not published, but which, judging by Tiersot's extracts, might well stand at the head of similar works, even surpassing Liszt's productions of a like character.

Consequently, might he not, going back from effect to cause, have conceived an aversion from the instrument directly though innocently responsible for such mediocre avatars? Should we not be justified in regarding his precocious acceptance of those

irksome pedagogic tasks which are to embitter his entire life, as a genuine effort after moral liberation, intellectual enfranchisement? It was under such conditions that 'Ruth,' his favourite oratorio to the end of his life, though published twenty-five years later, was composed; as though he desired, in a work after his own heart, to establish a clear line of demarcation between his preceding efforts and what they become when, to use his own expression, he is able to work for himself.

Two events in 1848 enable him to win his independence and definitely to assert his intellectual preferences.

He marries against the wish of his parents, and becomes an organist at Saint-François du Marais. He has now finished with pianoforte illustrations of 'favourite themes' from different sources or nationalities; with 'Variations sur God save the King'—or the Queen, as the case might be. Henceforth he is no longer bound to make public exhibition of a substantial blend of scales, shakes, and arpeggios dubbed as musical composition. His path is found: the modest duties incumbent upon him are the pledge of an existence in accordance with his wishes, serious and unobtrusive, subject to the discipline of the daily task. The masterpieces to come are already there, in the dim quiet shades of his church, awaiting their hour.

The evolution of the pianoforte at the end of the 18th century was accompanied by a remarkable expansion of musical thought. The sonorous resources of the new instrument, its wealth of timbre and variety of contrasts, and still more the possibility of prolonging the resonance of certain notes or harmonies—all these stimulate inspiration, directing it to expressive and dramatic ends such as the limitations of the harpsichord could never hope to reach.

One of the feelings which, ever since its birth, pianistic literature aims at interpreting, is religious effusion, hitherto almost exclusively confined to sacred places, majestic organs, and spiritual concerts. By means of the pianoforte, the essence of the divine becomes subtly incorporated with the close intimacy of almost daily music. It ennobles its manifestations, gives a Beethoven sonata that grand philosophical dream effect wherein we witness the aspirations of perturbed humanity, fills a Schubert melody with a spirit of melancholy and of persuasive resignation, stimulates the energetic fervour of a Liszt, occasionally raises to sublime heights the harmonies of a Mendelssohn, and instils a sense of ineffable tenderness into the music of a Schumann or a Chopin.

It was the task of Franck to introduce the spirit of prayer into music, and, like many another work of art, the 'Prelude, Choral, et Fugue,' and 'Prelude, Aria, et Final,' are acts of faith.

Not that we assent to the ready-made and somewhat biassed legend of a mystical César Franck, a sort of Pater Seraphicus lost in a cloudy dreamland illumined with that ecstatic and contemplative piety which refuses to see the realities of life. The nobility of Franck's life, inseparable from the beauty of his work, consists precisely in the fact that he did not misunderstand the reality of things, but that he never became their slave, however pressing and tyrannical they might be. He never allowed them to dim the living flame of enthusiasm within his soul, nor to weaken his passionate respect for music.

It would be alike unseemly and ridiculous, as well as incorrect, to aim at depreciating the influence of Franck's religious feelings upon the manifestations of his art; we would make no such attempt. All the same, the suggestion might be advanced that the peculiar character of emotion emanating from his compositions—at least from those of the second half of his life—has its secret in a fixed esthetic conception quite as much as in the desire to glorify a confession; and that, by an inevitable reaction in the course of a long career, certain professional habits unconsciously exercised a real influence upon his mode of composing.

In an ingenious study dealing with the various aspects of the Franckist influence upon contemporary music, André Schaeffer makes the interesting remark that the almost daily necessity of according his organ improvisations, both in proportion and in character, with the changing requirements of various functions, had assuredly contributed to develop within him that sense of balance, that constructive logic, which his early works instinctively reveal. He makes it clear that the 'artisan' side of Church music—in which Franck is so closely linked with his direct ancestors, Bach and Buxtehude—along with the very demands of his musical office, far from having checked the flight of his imagination or injured his artistic inventiveness, had rather enriched and amplified them with resources most suited to their natural tendencies.

The strong and characteristic Gregorian flavour of his style might easily—and perhaps more deeply than any other—affect a language of sound like that of Franck, already prepared for its assimilation, by the discipline of the contrapuntal style, in which as a young student he had excelled. So much is this the case that he offers his *fiancé*, as an unexpected testimony of his amorous feelings, a four-voiced fugue! The Conservatoire library contains this curious manuscript.

These secret influences of plain-chant, however, which in the case of others than Franck might have manifested themselves only under the aspects of professional stigmata, are idealised by him. He instinctively disdains and rejects, as unworthy of being extolled by his art, any picturesque or anecdotal elements susceptible of destroying proportion or altering a line. As he advances in life, this preoccupation of his is increased by a craving after spiritual perfection which leads him to desire the expression of sentiments only when reduced to their noblest and purest form.

A phrase he once uttered to an individual closely connected with myself, who had the joy and privilege of being taught by this great musician, is very significant of this tendency. As mention was being made of 'Psyche,' and of the gently elated ecstasy revealed in certain pages of the score, Franck, placing his hand on a copy of the 'Béatitudes,' simply remarked: 'The thing that pleases in this work is that it does not contain one sensual note.'

It would be difficult to express an artistic ideal more truly or concisely, for here it is the musician alone speaking. We know what he means, and that this remark betrays no liking for a catechism type of morality. Nevertheless, if we think not only of the disposition it reveals in the artist but also of the feeling it shows in the man, of that quiet confidence in a faith which accepts the idea of God as the finished model, the final end of all desire, we shall

understand why, quite naturally and almost unwittingly, his songs should become the echo of a pious aspiration.

It has before now been emphasised—in confirmation of the writer's opinion—that it is not in works of a distinctively religious character, such as his various masses, motets, or liturgical proses, that Franck attains to the most profound or exquisite Christian expression. On the other hand, in those compositions which originate in what is usually called pure music, the Symphony, the Sonata for pianoforte and violin which Eugène Ysaÿe received by way of epithalamium on the day of his marriage, the Quartet, the final pianoforte pieces, or again in the compositions which, like the 'Béatitudes' or the 'Rédemption,' are based on texts which we hesitate to describe as literary and whose sole virtue consists in making it possible for the imagination of Franck to interpret (with what infinite tenderness and passionate commiseration!) the feelings of a humanity overwhelmed with emotion at the thought of the sufferings of its Saviour, we cannot help being affected by the fervour expressed in most sublime outpourings. It is on each and every page of these pathetic works that Franck might have inscribed that 'Ad soli Dei gloriam,' a formula alike deferential and bold, whereby the old masters were wont to crown their works, thus testifying to the humility of their efforts, to the incorruptibility of their faith.

Still, it is chiefly by a study of the organ pieces, imbued as they are with a spirit of meditation and peace, that we come nearest to that sort of crucible wherein melt and blend, above the sacred fire of inspiration, the various elements which constitute his style at its highest point. It is these that should first be examined by a musician eager to interpret truly the pianoforte works, which are their direct outcome.

From the organ pieces emanate the flashes of an interior meditative life which colour the pages we are about to analyse. From them, too, comes the touching simplicity of that contemplative chromaticism which we shall find in the 'Prélude, Choral, et Fugue' and the 'Prélude, Aria, et Final,' and which might be called passive in opposition to the stirring and turbulent chromaticism of Liszt and Wagner.

The writing of these pieces, so fully adapted to the resources of the instrument which had become, alike by choice and by necessity, the daily companion and interpreter of the genius of Franck, indicates the technique whereby he will subsequently attempt to ennoble the timbre of the pianoforte, to blend the thrilling stroke of the hammer with the splendid long-drawn-out notes he produces from his organ-loft, voices burning with hope and certitude, suppliant or consoling in orisons, loud and thundering in prophecy.

We are to recognise their echo in the inspired works which César Franck, in the full bloom of the close of his career, devotes to the long neglected witness of his musical débuts.

(To be continued.)

The Haslemere Festival of Chamber Music will take place in the Haslemere Hall from August 22 to September 3. There will be twelve concerts, devoted to Bach (three), Purcell, Haydn-Mozart, French-German, Italian-Spanish, English concerted music for violas (two), &c. Information from Miss Nathalie Dolmetsch, 'Jesses,' Haslemere.

THE COMPOSER AND THE LARYNX

BY DAWSON FREER

An important part of a composer's equipment is a working knowledge of whatever instrument he employs to express his aesthetic ideas. That he is obliged to employ some material medium is a *sine quâ non*, for we are bound by our senses, and can only realise abstract ideas when they are presented in a material form. It is impossible to hear mentally even the simplest melody without associating it with some method of performance, *i.e.*, it is imagined as being played on some instrument, or sung, or hummed, or whistled. All art is, therefore, a convention, the boundaries of which are determined by the means of its material presentment, and though these boundaries are continually being extended by increased perfection of mechanical invention and technical mastery, they can never be entirely removed. Great development has taken place in many musical instruments, but probably the human larynx has remained unchanged during the passage of time. Speech habits have altered, but there has been no noticeable change in that part of the singer's mechanism which raises speech into the higher realm of song. The modern song-writer is still bound by the same physical limitations which were so well understood by the early classical masters, notwithstanding the fact that the musical idiom of to-day differs so much from that of bygone times. The composer of vocal music should, therefore, obtain a knowledge of singing to enable him to express himself in the vocal medium.

Owing to the very nature of the instrument itself, the voice is capable of a more beautiful tone and a greater variety of emotional tone-colour than any mechanical instrument. The singer combines in himself the dual functions of performer and instrument, and, as there is no mechanical intervention between himself and his hearers, the tones he produces make a more direct appeal than those of any other musical instrument. The superior tone of the human voice compared with the tone of instruments made of wood or brass, and its greater variety of tone-colour, come from the fact that the singer's instrument is a living one, subject to subtle modifications of the resonating cavities in obedience to the singer's emotional state. Apart from beauty of tone and great variety of tone-colour (including the factor of language) there is no attribute of the voice incapable of being reproduced, or even excelled, by a mechanical instrument. For example, length of phrasing is not bounded by the pianist's lung capacity and breath control. Neither can a singer, by himself, produce harmony. The organist can call forth a greater amount of power from his instrument than the singer has at his disposal. The Albert Hall prima donna may match her coloratura against the flautist, but there is no doubt that the latter can rival her in the fluent execution of awkward intervals.

Although beauty and variety of tone-colour (including word formation) are the chief assets of a singer, it is only reasonable that the composer shall demand from him considerable skill in accomplishing most of those things in which instrumentalists excel. What does the singer, in his turn, require from the composer? Singers ask of composers first that the vocal line of the song shall lie within the limits of the vocal compass of their various types of voices, and that due regard should be had to the important question of *tessitura*. The latter may be defined as the general level of pitch employed, apart from occasional excursions into

higher and lower parts of the voice. These matters of pitch and *tessitura* are difficult to define with exactitude. The simplest way is for a composer to become acquainted with the characteristics of an individual voice and then to write for it. There is an obvious danger when that voice covers an exceptional compass or exhibits some striking peculiarity. The music that Mozart allotted to the 'Queen of the Night' in 'The Magic Flute' is a well-known instance of this point. But to compose for an individual voice which conforms to a good vocal standard without exhibiting marked peculiarities is a simple way of circumventing the problem of writing for that particular vocal type. The trouble with so many modern songs is that it is obvious that the vocal line was not conceived by the composer in any definite vocal medium. That is the reason why a song may appear interesting on paper and wholly fail to make any definite impression in performance.

In addition to conformation with his technical requirements the singer's sense of literary values asks for a just accentuation of the words. Even then, his musical sense remains unsatisfied unless there is scope for phrasing. He is, of course, willing, when the occasion demands it, to sacrifice the moulding of those elongated phrases which display the charm of the music and the beauty of the voice, for the singer combines in himself the dual functions of a reciter and a musician. It is, however, unfortunate that in a large number of the songs written to-day the musical interest is entirely confined to the accompaniment, and all that is demanded from the singer is the ability to enunciate the words and to emit notes that do not form any melodic outline. Such notes, divested of their harmonic seasoning, prove very unpalatable. No melody is worthy the name that does not create some beauty by the gracefulness of its own curves. Indeed, such notes, unless confined to the middle part of the compass, are tiring to the vocal organs. The voice is a curve-forming instrument, and it cannot move in angles beyond its centre without causing muscular strain. Broadly speaking, vocal curves are of three types—those which ascend, those which descend, and those which begin by ascending and then descend. A phrase which makes a definite descent and then ascends in the same breath is not ideal from the singer's point of view. The voice, having descended, sinks to rest upon the low note, and it creates a sensation of strain to make it rise again in the same phrase. We sing in curves and speak in angles, and when angular phrases are written they should be confined to the easy middle notes of a voice. Passages should be avoided in which the voice has to jump an octave or more from a short note. Intervals greater than a fourth in quick succession belong to the same class of difficulty. All singers prefer to avoid certain vowel sounds at the extremities of their compasses if it is possible to do so. Women generally prefer the vowel-sound AH for their extreme high notes. The brilliancy of these high tones is somewhat obscured when they are emitted upon vowel-sounds formed by rounding the lips (such as OO), and the acute sound of the vowel E tends to make such notes piercing and shrill. Vowel-sounds that are usually short in speech tend to cramp the highest and lowest notes of both male and female voices, particularly when they are allotted to single notes of short duration.* The

* These 'short' vowels are found in the following examples: *hook, hot, hut, have, head, hit.*

middle part of every voice is more capable of definite colour changes than the extremes of the compass. Both high and low notes rely mainly upon their pitch for their effect, corresponding, as they do, to the high-lights and low tones of a picture. The low notes of baritones and basses are usually gruffer in quality than those in female voices. That is why a bass cannot effectively sing

a song especially written for a contralto voice. The bass can, and should, make use of his low notes, but he cannot sing at that level for any length of time without sounding sepulchral, and such vocal passages should be reserved for special effects. It is also obvious that the higher notes of any voice are more penetrating, and are better able to combat a heavy accompaniment than the lower tones.

CLASSIFICATION OF VOICES.

Voice.	(Approximate) Exceptional Compass.	(Approximate) Average Compass.	Middle Fifth.	Declamatory Compass.*
SOPRANO.	(Light Soprano.) (Dramatic Soprano.)			
MEZZO-SOPRANO.				
CONTRALTO.	(Dramatic Contralto.)			
TENOR.	See lower.	See lower.	See lower.	See lower.
BARITONE.				
BASS.	(Basso-Cantante.)	(Basso-Cantante.)		

* The range of the 'Declamatory Compass' given here is similar to that discussed in Rimsky-Korsakov's 'Principles of Orchestration.'

It will be expedient to consider now the possibilities and limitations of each type of voice in fuller detail, by means of the above chart. It is not possible arbitrarily to fix the exceptional and the average compass of each type of voice; such particulars can be given only approximately. In the opinion of the present writer, it is advisable to give alternative notes when the range of the average compass is exceeded. The data under the next two headings can be given with greater precision. The 'middle fifth' refers to those central notes in a voice that are a pivot upon which the rest of the compass revolves. The majority of the notes in any vocal composition should lie within the range of this 'middle fifth' in order to keep the voice in its correct *lessitura*.† The 'declamatory compass' shows the limits to which vocal writing should be confined when the constant articulation of consonants precludes cantabile singing. Really light 'diction' songs are practicable only when the vocal compass is confined to an even more limited range. There are undoubtedly greater difficulties of resonance in the upper notes of the voice, and the speech organs cannot be so lax and free in these positions; neither are low notes so suited to rapid movement as those in a more central position, the effect being clumsy.

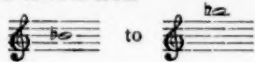
† The following statistics illustrate this point. The figures given refer to crotchet units, i.e., each crotchet counts as one, a quaver equals a half, a dotted minim equals three, &c. :

Title.	Voice.	Units on Middle Fifth.	Above.	Below.
1. 'Ritorna vincitor,' from 'Aida' ...	Soprano	244½	60½	39
2. 'My heart ever faithful,' Bach ...	"	88½	36½	12½
3. 'Voi che sapete,' from 'Le Nozze di Figaro' ...	"	91	10½	16½
4. 'O don fatale,' from 'Don Carlos' ...	Mez.-Sop.	121½	93½	40½
5. 'He was despised,' from 'The Messiah' ...	Contralto.	78½	6	9½
6. 'Thou shalt break them,' ditto ...	Tenor	75	38½	13½
7. 'The trumpet shall sound,' ditto ...	Bass	117	120½	7
8. 'Ella giammai m'amo,' from 'Don Carlos' ...	"	161½	39½	10½

The examples given have not been specially chosen, and it will be noticed that in every case but one the 'middle fifth' bears the brunt of the work. This is important, especially as modern singers must attune their voices to a pitch considerably higher than in the time when nearly all music was singing. No. 1 is beautifully balanced for dramatic soprano. No. 2 demands more work in the higher register, but this is really for a lighter type of voice. The compass of No. 3 is also possible for mezzo-soprano, but the allotment of notes would then be 71, 47, 2½, and it is obvious that it would not be so comfortably sung by the lower voice as by the one for which it was intended. The compass of No. 4 brings it within the range of a dramatic soprano, but the allotment of notes would then be 130½, 42½, 8½, and this would overwork the lower notes of that voice. No. 5 is for the true contralto, and if sung by a bass would sound sepulchral. No. 6 exploits the best notes of the tenor voice. No. 7 gives an exceptional amount of work to the upper notes of the bass in order to obtain the 'trumpet' quality of tone. No. 8 is also within the true contralto range, but, even if the words permitted it, the music would not be so suitable for that type of voice owing to the fact that the low notes (the characteristic register of the true contralto) are not given sufficient scope.

NOTES ON CLASSIFICATION CHART

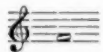
Soprano.—Speaking generally, the most effective octave in this voice is from



the most ringing notes being those above



A really light soprano voice is not usually of much power below



but excels in

coloratura music. The 'lyric soprano' is usually, in compass and weight, midway between the real 'soprano leggiero' and the 'dramatic soprano,' possessing some of the agility of the former and some of the warmth of the latter type of voice.

Mezzo-Soprano.—The most effective notes in this class of voice are those above



but there

is also more warmth in the lower tones than is found in the soprano voice. There is not usually much

power in the notes below



There is the

light mezzo-soprano voice, fitted for lyric work, and the heavier type of mezzo-soprano that can also sing dramatic rôles.

Contralto.—This voice possesses richer low notes than the mezzo-soprano, and is of a more naturally sombre quality. The low notes of a resonant quality

are within this compass



The most

effective notes in the upper part of the average contralto voice are within the following limits



It is only the 'dramatic contralto'

(sometimes called the 'mezzo-contralto') who is capable of singing the highest notes with freedom and good effect. But even this type of voice should reserve such notes for points of climax. Much harm is done when a contralto persistently sings in the mezzo-soprano *tessitura*, even when the compass would seem to warrant such a procedure.

Tenor.—This type of singer finds that his best notes lie within the following octave

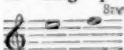


the notes having the greatest ring being those above



The tenor's lower notes are not of

the same value to him as they are to the dramatic or even the lyric soprano. He finds it tiring to sing persistently on the following notes:



Light tenors have, by nature,

more flexible voices than those of robust tenors.

Baritone.—The true baritone approximates an octave lower to the mezzo-soprano, but usually possesses a more robust organ, and sings the middle notes with a greater volume than is possible to the female voice. The latter has the more flexible organ, and usually sings the higher notes with greater ease. Some baritones have quite light voices—more of the tenor in quality. A baritone

finds it tiring to sing persistently on the following

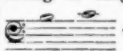
notes:



What is often described

(particularly in this country) as a baritone is frequently a 'basso-cantante' (sometimes called a 'bass-baritone'). This latter voice is similar in its 'middle fifth' and its 'declamatory compass' to the bass voice (see below). The basso-cantante sings the higher notes with greater facility than the true bass, but the latter's low notes possess a greater sonority.

Bass.—This voice has more weight than that of the average basso-cantante, but it is not usually of such a mellow quality. A bass finds it tiring to sing persistently on the following notes:



* From an examination of their com-

positions it is evident that these points, and many others, were consciously or unconsciously known to the old classical masters. Indeed, it was this very knowledge that eventually led the older school of Italian composers to pay more attention to the manner rather than to the matter of writing. A singer who revives a Donizetti aria thinks mainly of displaying his or her voice, and the necessary way to do this coincides exactly with the shape of the musical phrase. That is why a prima donna who is not really musically sensitive can almost trick us into thinking that she is when she sings an aria of this type. No musician would advocate a return to an obsolete *rococo* manner of composing, but a study should be made by composers of the unchanging, underlying principles of vocal writing from a phonological aspect. The modern composer can usually be trusted to select fine words and to set them to a just accentuation—that is all to the good. But he frequently does not understand the limitations and capabilities of the voice as a musical instrument. He usually confines himself to writing songs with a syllable for every note. For songs of a certain type this is all very well, but the composer of to-day seems determined that the voice shall be persistently hemmed in by consonants, so that it cannot display the futile acrobatics of an earlier and decadent period.

Cannot the composer trust the singer to display the beauty and skill of his vocal instrument without fearing that he will make this the be-all and end-all of his singing? Vocalism demands some respect from us, for it is older than speech. It had its birth in the emotional cry uttered by man's ancestors before the exigencies of a dawning civilisation demanded the invention of speech. How can that emotional cry be given free utterance if it is unduly hemmed in by consonants? It is not suggested that composers give us any more of those experimental monstrosities known as 'wordless songs,' for the singer's words are, or should be, his strong suit.† Greater opportunities could, however, be given for the singer's voice, and it is a sign of ignorance or carelessness on the part of composers that so much of the present-day vocal writing is contrary to the development of the beauty, power, and skill of the

* It is of course tiring for any voice continually to sing above its 'middle fifth.' The notes referred to in men's voices are those that form a 'bridge' leading to the highest notes, and if these particular notes are overworked they are apt to render the passage to the upper parts of the various voices difficult. In passages written above the 'middle fifth' it is advisable, whenever possible, to use an occasional high note rather than to overwork these 'bridge' notes, particularly when singing *forte*.

† Unaccompanied songs are an attempt to unshackle the vocal line from the complexities of modern accompaniment, but this, again, is shirking a difficulty, not solving it.

voice. Few modern songs are composed for a particular type of voice; hardly any show such a knowledge of a particular vocal type that prevents them from being adequately sung by another voice in a transposed key. It is only reasonable that there should be a quantity of songs that can be sung by more than one class of voice, but it is, nevertheless, a pity that such a large number of composers are disdainful to write for any definite vocal type, preferring to compose for what is called 'medium voice,' a sort of mongrel compromise that is not definitely intended for any special voice. One class of voice—the coloratura soprano—is almost universally cold-shouldered, and yet this voice, so peculiarly adapted to this kind of work, was presumably sent by Nature into the world to be heard.

The old royalty ballad is dead, or at least, dying; let us be grateful for that, but let us remember that it often owed a large part of its success to its knowledge of effective vocal writing. Many modern so-called 'art-songs' fail, in spite of evident sincerity, to be of any use in the world owing to a complete lack of knowledge of the singer's technique. Perhaps they are heard once at a recital given by a singer who wants to show that he is trying to do his best for contemporary music, but they convey no real appeal to audiences, they are hopeless from the teaching point of view, and competitors at Musical Festivals fight shy of them for the simple reason that they quite reasonably prefer something they can *sing*. The field of song is often the first avenue to musical understanding, and one of the most pressing needs for our future musical progress is for the younger generation of song-writers to obtain that knowledge of the voice which alone can establish a friendly relationship between the composer and the *larynx*.

THE BEETHOVEN CELEBRATIONS

London is always celebrating Beethoven, and there would have been some excuse had the last week of March passed without the occurrence of anything specially connected with the Centenary. As it happened, however, three memorable events took place: the Royal Philharmonic Society's concert at the Albert Hall, at which the 'Solemn Mass' was performed; the concert at Queen's Hall, a day or two later, when the London Symphony Orchestra and the Philharmonic Choir gave the ninth Symphony; and the programme broadcast from the London Studio on the anniversary of the composer's death. These concerts are dealt with elsewhere in the journal; this column aims at no more than a bare record. It may be permissible to add, however, that the Philharmonic Choir's singing in the Ninth ought to dispose finally of the traditional view as to the impracticability of the Finale. Mr. Kennedy Scott's choir proved that the need is not for super-voices, but merely for a choir whose technique is as equal to the occasion as is that of the orchestra. There are dozens of orchestral works that our forefathers declared to be unplayable; they are now in the repertory of every orchestra, and some are even performed by amateur organizations. When the so-called 'new choralism' shows a corresponding progress it will be found, we think, that Beethoven makes no demands that cannot be met by singers who have added to their all-round capacity the little extra bit of accomplishment that, roughly, makes the difference between amateur and professional standard.

The various Beethoven chamber concerts and solo recitals in London were numerous, and need not be recounted. The more important have been dealt with in our concert notices.

The outstanding celebration in this country—perhaps in any—was that at NEWCASTLE-ON-TYNE. Here seven concerts were given from March 16 to 27, the programmes comprising Symphonies Nos. 3, 5, 7, 8, and 9, the fourth and fifth Pianoforte Concertos, the Violin Concerto, and the 'Solemn Mass.' Two unfamiliar works were also heard—the 'Name Day' and 'Blessing of the House' Overtures. The orchestras were the Newcastle Philharmonic and Symphony, and the conductors Sir Hamilton Harty, Mr. Edgar L. Bainton, and Dr. W. G. Whittaker. The choir was a body of three hundred and fifty, drawn from the Newcastle and Gateshead Choral Union, the Newcastle Glee and Madrigal Society, and the Y.M.C.A. Choral Society. (On grounds of space, we omit the names of soloists throughout this article.) Two of the concerts were devoted to chamber music—one organized by the Bach Choir, the other being given by trophy winners and medalists at the Newcastle Competition Festival. (It was a very happy idea thus to link up the Festival with the celebrations. The only weak spot in these chamber concerts was the absence of a string quartet. The works played were mainly Sonatas, the one big piece of chamber music being the 'Archduke' Trio.) Seven concerts not being enough for these enthusiastic Tynesiders, the local branch of the British Music Society threw in a lecture by Sir Walford Davies. This splendid week of observance was significant not only in itself, but also as an object-lesson in co-operation. On this point Dr. Herbert Thompson says in the *Yorkshire Post*:

The whole event is a rather surprising and very welcome instance of the various musical societies of a town co-operating instead of cutting each other's throats, and joining their forces in order to do honour to one of the greatest names in music. It contrasts very favourably with the curious inertia of West Riding Societies.

(We are glad this was written by a Yorkshireman in a Yorkshire paper: it may penetrate a few layers of the county complacency.)

At NORWICH the celebration was also the result of co-operation, the Norwich Choral Society, augmented by bodies from various East Anglian centres (Lowestoft, Diss, Bury St. Edmunds, Ipswich, Clare, Wymondham, &c.), joining forces with the local Philharmonic Society in a Festival service at the Cathedral, conducted by Dr. Frank Bates, the programme comprising the Mass in C, the 'Eroica,' and the Violin Concerto. The Cathedral was packed, the audience numbering about four thousand. There was also a Beethoven night given by the Municipal Orchestra (the fifth Symphony, the fourth Pianoforte Concerto, &c.), conducted by Mr. Madden Williams, and attended officially by the Lord Mayor and City Council.

At BIRMINGHAM the City Orchestra gave a couple of concerts under Dr. Adrian Boult—one mainly designed for children. The only unfamiliar work was the 'Blessing of the House' Overture. It is worth noting that at the children's concert detached movements from three Symphonies were given; at the other concert the slow movement from No. 9 was sandwiched between the 'Egmont' Overture and the 'Eroica.'

The influence of Sir Walford Davies was apparent at CARDIFF, where some notable concerts took place. The Mass in D was conducted by Sir Walford, the performers being the 5 WA Symphony Orchestra (augmented) and the Cardiff Musical Society. The concert opened with an Overture in C—presumably the 'Blessing of the House.' The chamber music side of Beethoven's work was finely demonstrated by the Herbert Ware String Quartet, who played the whole of the Quartets in five concerts.

HUDDERSFIELD was satisfied with the 'Eroica' and the 'Egmont' Overture, provided by Mr. A. W. Kaye and his orchestra.

At HARROGATE the occasion seems to have been observed only at the College, where the pupils enjoyed a chamber music concert given by Mr. Lloyd Hartley, Mr. Jan Rasch, and Mr. J. Kolni-Balozky.

Another Yorkshire musical centre which barely rose to the occasion was LEEDS. The Violin Concerto was played at a Leeds Symphony Orchestra concert, the rest of the programme being shared by Mozart, Smetana, Debussy, Howells, and Rabaud. However,

... as if to save the reputation of Leeds as a musical-loving town [we quote from the *Yorkshire Post*], the Leeds Symphony Society came to the rescue, and at its concert on Saturday, the actual date of Beethoven's Centenary, gave a well-intentioned and praiseworthy performance of his second Symphony,

conducted by Mr. Harold Mason. The remainder of the programme, however, avoided the composer of the hour with marked thoroughness.

DUBLIN did far better—splendidly, in fact—the Theatre Royal being solidly booked a week in advance for a concert at which the Kyrie and Gloria from the Mass in D, the 'Leonora' No. 3, and the ninth Symphony were performed. The forces were the Dublin Philharmonic Choral Society and Orchestra and the No. 1 Army Band—conductors, Mr. Turner Huggard and Col. Fritz Brase. (We note a naïve remark by the *Irish Independent* music critic. Speaking of the choral side, he says:

Had the composer more closely followed Handel's or Mendelssohn's [!] treatment of the voices, the effect would have been even greater.

A truly Irish touch.)

EDINBURGH was content with a solitary chamber music concert given by the Edinburgh String Quartet, who played examples from each of the composer's three periods—the A major, the F major, Op. 59, and the E flat.

At BRIGHTON the Sussex Women Musicians' Club gave a concert of chamber, vocal, and orchestral works—C minor Quartet, 'Prometheus' Overture, Finale of Symphony No. 1 (conductor, Miss Eveline Petherick), and small choral and solo vocal items. It has become a convention to condemn Beethoven's vocal writing; the critic of the *Sussex Daily News* boldly takes the opposite line:

Beethoven was not a prolific song-writer. More's the pity, for the comparatively few examples he left behind are remarkable songs. Though he could not hear it, Beethoven had an unflinching sympathy for the human voice. . . . Where is there to be found richer music in vocal form, or music that shows more consideration for the voice?

It should be noted, however, that his view is founded on such slender bases as 'the tender "Vesper Hymn" and the inspiring "Creation's Hymn."'

BEXHILL went one better than its big neighbour by giving the ninth Symphony (minus the Finale, however), the programme including also the 'Egmont' Overture and some solo items. The orchestra was the Municipal, conducted by Mr. Frederick Stock.

At LIVERPOOL the 'Cymry' were readiest with their special celebration. As noticed in our last issue the Liverpool Welsh Choral Union gave the Choral Symphony in February. Otherwise Liverpool concentrated on the String Quartets, in a series of concerts given by the McCullagh Quartet. At the final recital the 'Grosse Fuge' was played.

But for the local branch of the British Music Society, the occasion might have gone unnoticed at SOUTHAMPTON. The March meeting of the Society took the form of a miscellaneous concert, in which the chief part was played by chamber music—three movements from Op. 18, Nos. 1 and 4.

The fifth and eighth Symphonies, the fourth Pianoforte Concerto (conducted by Sir Henry Wood), with a group of pianoforte solos by the concerto player (Lamond), made up a representative scheme at MANCHESTER, the concert being one of the Brand Lane series. The Catterall Quartet gave a programme of chamber music—three movements from the Serenade for String Trio in D, Op. 8 (a happy and enterprising choice), and the Quartets in C minor and E flat; and the Brodsky Quartet played the 'Grosse Fuge' and Op. 135. The Hallé Pension Fund Concert, which occurred a day before the Centenary, can scarcely be said to have observed it, for 'Leonora' No. 3 and the seventh Symphony, coupled with a lot of Wagner, looks very much like a Pension Fund programme of ordinary times.

The above list deals with such reports as have reached us; no doubt many others will turn up too late for further reference. It may well happen, too, that some of the best of the celebrations were of a type that goes unnoticed in the press—lectures and recitals at schools and in connection with music clubs, study circles, and similar intimate gatherings.

But wherever held, and in whatever form, they will prove to be comparative failures if they merely stop at celebrating the Centenary of Beethoven's death. Their ultimate success depends on the extent to which they lead the public to approach Beethoven on a wider front, so to speak. There is a great mass of fine music outside the group of familiar Symphonies and Pianoforte Sonatas. Much of it is easily accessible, and calls only for more enterprise on the part of performers and teachers; and a good deal has been lost to sight in the sheer bulk of Beethoven's output. If the Centenary observances are to be more than a mere mixture of lip-service and stunt, musicians must show the missionary zeal that during recent years has been readily forthcoming on behalf of infinitely lesser composers.

At the West Wales Three Choirs Festival (St. Peter's Church, Carmarthen, September 15, 16, and 18) the programme will include Bach's 'A Stronghold Sure,' Stanford's 'Last Post,' Parry's 'Blest Pair of Sirens,' Elgar's 'Te Deum and Benedictus,' and 'For the Fallen,' together with 'Elijah,' 'The Messiah,' and some popular orchestral classics. The organizer and conductor is Mr. J. Charles Williams, organist of St. Peter's.

Music in the Foreign Press

THE BEETHOVEN CENTENARY

To survey the articles and essays of all kinds that have appeared to commemorate Beethoven's Centenary is practically impossible. Even the periodicals which did not turn out special Beethoven numbers are, naturally enough—and at times, perhaps, a trifle unnaturally—half-filled with Beethoven literature. Among the special numbers, the March and April issues of *Die Musik*, the March issue of the *Zeitschrift für Musikwissenschaft*, and the April issue of the *Revue Musicale*, deserve special mention. There are interesting things, too, in the March *Zeitschrift für Musik*, *Pianoforte*, *Auftakt*, and *Musikblätter des Anbruch*. Apart from biographical essays—some of which throw new light on many a special point—the most interesting contributions are those which may be grouped under the general heading: 'Our time and Beethoven.' These, considered jointly with similar essays in the English language (e.g., those in the Beethoven numbers of the *Musical Quarterly* and *Music and Letters*), point to significant conclusions which I may attempt to emphasise in the near future, time and space permitting.

PROKOFIEV

The February and March numbers of the *Sovremennaya Muzyka* (Moscow) are devoted to Prokofiev and his music. They contain most useful contributions by Igor Glibov, V. Derjanovsky, V. Belaiev, and K. Kuznetsov, the works analysed being the Classic Symphony, Op. 25, the Overture, Op. 42, and the Quintet, Op. 39.

PURCELL'S 'DIDO AND ÆNEAS'

In *Le Ménestrel* (March 25–April 1), Paul Landormy concludes a thoughtful essay on this work with the following lines:

This is no 'dead' masterpiece, to be admired only retrospectively. It is instinct with vitality, and should prove no less interesting on the stage than on the concert platform. It is significant indeed that this work should have been selected for performance at Vienna on the occasion of Beethoven's Centenary. A new period of youth opens for 'Dido and Æneas.'

In the same issue appears a very favourable notice of the performance of the work at the 'Petite Scène' at Paris, with Claire Croiza and André Gaudin in the principal parts, Felix Raugel conducting.

WOODEN VERSUS METAL FLUTES

In the April *Das Orchester*, Georg Müller, discussing the drawbacks and advantages of these two types, concludes in favour of the metal flute provided the instrument is skilfully constructed and the instrumentalist adequately trained.

COLUMBUS IN MUSIC

In the March *Musica d'Oggi*, Alberto de Angelis describes various musical works in which Columbus appears. The oldest is by Cardinal Petro Ottoboni. It is an opera, entitled 'Colombo ovvero l'India scoperta,' and was performed at Rome in 1691. A libretto, entitled 'Colombo,' written by the Genovese poet Felice Romani, was set to music four times—in 1828 by Morlacchi, in 1829 by Luigi Ricci, in 1857 by Vincenzo Mela, and in 1865 by Felicita Casella. A dozen other operas, five ballets, and various choral

and symphonic works are mentioned, England being represented on the list by Henry Robert Gadsby's cantata 'Columbus' (1881).

STREET CRIES OF FLORENCE

In the February *Musica d'Oggi*, Alfredo Bonaccorsi gives a most attractive set of street cries heard by him at Florence. Other cities of Italy might yield an equally rich harvest.

JOSEF ELSNER

In the Warsaw *Muzyka* (March), T. Joteyko devotes an essay to this composer (1769–1854), showing that although very much under the influence of classical masters such as Haydn, Mozart, Clementi, and Salieri, he asserted an individuality definite enough to exercise, in turn, a real influence on Chopin.

M.-D. CALVOCORESSI.

Points from Lectures

'Beethoven has become a stunt—a sort of orgy of hero-worship,' is the opinion of a reporter who has evidently wearied in the well-doing of attending lectures during the Centenary celebrations. Stunt is un-British, and derisive in our application of the term; but stunts vary in their object and value. And they are usually evanescent, but when they are educational they deserve to be permanent. Whatever term is applied to the commemorations, they are justified if only for the view ably stated in a lecture at Winchester. Beethoven, said Dr. Dyson, did more than anyone of his time to smash the degraded estimation in which music, and, indeed, the allied arts, were held, and it is mainly due to him and his extraordinary influence that the dignity and importance of the noblest of all arts were slowly recognised, and the status of the musician raised.

If Beethoven had lived another ten years, said Mr. Willan Swainson, at Aberdeen, he would probably have evolved the new harmonic technique for which men were still groping and grasping. Beethoven had often been aptly spoken of as a composer with a future. The best of his music lived, and would continue to live, because the ideas which informed it were fundamentally sound, and because the workmanship which adorned it was a worthy offering at the greatest of art's shrines. The characteristics of his great art were significance and relativity. When we spoke of his mastery of form, we meant just the power of relating things one to another. We should find humour in Beethoven, and romance, though not that kind of romance which programme-makers so often put there. We should also find unflinching sincerity. It was good that the world should observe the Centenary of such a man. But was it not still better, and infinitely more fitting; that the world should keep him continually in remembrance?

Sir Henry Hadow, speaking at the University of Leeds, took the opportunity to dispel two superstitions which he believed were still current amongst those who loved Beethoven's compositions and those who criticised them. First there was the idea that music was essentially a gift of the very young. Sir Henry's view was that almost all the great composers did their best work towards the end of their lives. The second superstition was that whereas literature and the other arts required industry, training, and careful work,

music wanted only what its lovers were pleased to call inspiration. It was not true to say that music spoke to emotions and literature to the individual; these were arts which spoke to both. Again, he wished to dispel a superstition which was largely held by orchestral conductors, and accepted by many listeners of to-day. That was, that Beethoven wrote only three Symphonies. He (Sir Henry) would not say that all Beethoven's work was of equal value, but there was no single composition that any student of the Master could afford to disregard.

At Sheffield University, Sir Henry Hadow gave another Beethoven Centenary lecture, and began by referring to the part that patronage played in the history of music. Haydn passively accepted patronage, Mozart revolted at it, and Beethoven did neither—he bullied patrons. While he spoke of the degradation of the system, we might pause to ask ourselves how much we did to keep artists alive. Patronising Beethoven must have been very like caressing a thunderstorm; he was entirely frank and spontaneous. He was a most laborious worker, a complete answer to those who thought that music was made of magic, that it was whispered in the ear by an angel, that the composer himself had nothing to do with it, or that music was degraded by work. The orchestral conductor's preference for the third, fifth, and seventh Symphonies, ignored the slow movement of the second Symphony, which was one of the most beautiful things in the world. Every one of the nine, said Sir Henry, was worth doing, and the eighth was one piece of perfect light comedy. In just the same way, our virtuoso pianists knew perfectly well that Beethoven wrote three Sonatas. Beethoven's greatest strength lay in his chamber music, which contained the most perfect jewels that had ever been dug out of the mines of music. Sir Henry besought his hearers to read Beethoven's music silently. 'It is perfectly easy,' he said; 'I do it always, every night. Know Beethoven until you are letter-perfect, and every time you come back to him you will find something significant, something of golden value which was never seen by you before.'

How school children, from infants to seniors, could celebrate Beethoven was demonstrated at Manselton Council School, Swansea, by Mr. W. J. Owen. The infants' choir sang 'O we little children' to the Beethoven tune 'Emmanuel'; the school choir gave 'Creation's Hymn'; a boy played the pianoforte solo, 'Für Elise'; the choir sang the 'Ode to Joy' to the melody in the 'Choral' Symphony. 'Holy Night,' as a two-part chorus, was taken from the *Larghetto* of the second Symphony. A novelty was a character dance to the 'Ecosseise' in E flat. These were only the introductory items before Sir Walford Davies was invited to speak. In free and impulsive manner, Sir Walford touched on many things. Explaining some of the beauties of musical form, he said, 'Get the mastery of music and do it for love, and you are an artist; get the mastery of it and do it for money, and you are an artisan. Now, boys, do you want to be paid for winning a football match?' 'No, Sir.' 'No, you would feel insulted! Do you want to be paid for a singing match? You are going to be, and you will be paid next year and the year after, and we will lift our voices in vain for years.'

Modern tendencies in orchestral music were touched upon by Dr. F. H. Wood in an Extension lecture. He said that scholarship in music, as in everything else, was founded on traditions established

by the best masters of the past, but there was a school of musical thought to-day impatient of tradition, impatient of scholarship, seeking satisfaction in the sensational rather than in that which obeyed the accepted canons of musical taste. Their claim to be the musical prophets of the future rested largely on their support and promotion of a certain type of music which many thought merely crude and disorderly. The mere reiteration of barbaric rhythms, for instance, was not progression, but retrogression to the musical outlook of savage races. In listening to orchestral music, or any other type of music, we should not allow ourselves to be stampeded by what was merely vulgar and sensational, but should set the mark of our approval only on music which gave a lasting stimulus and pleasure.

Choral music was treated by Dr. Wood in his final University Extension lecture. Coming to secular choral music, he provided no madrigal illustration because that belonged properly to vocal chamber music, and not to choral music. The 18th-century glee, however, although originally intended for solo voices only, had become choral music from usage. The quartet illustration, 'God is a Spirit,' was sung by a full choir on the record, but Dr. Wood thought that a great mistake. Solo voices gave this and the glee a different atmosphere.

The training of the musician, in the view taken by Mr. Willan Swainson, was now much more comprehensive than formerly. But in the end we could not improve upon the principle that the pupil must help himself. What teacher was there who had not at some time or other been irritated and perplexed, and perhaps frustrated, by the type of student—the product, maybe, of a spoon-fed age—who, with folded arms, closed eyes, and entombed intelligence, said in effect: 'I have chosen you because I consider you to be the best teacher, and now I await the finest results.' The young musician of to-day found that the standard of performance had advanced enormously; also that it was not enough to be able to play an instrument. That instrument alone might never provide him with opportunities; he must be able to play one other instrument, to write, to conduct, to sing, and to teach, and he must be able to perform most of these tasks with first-rate skill. The musician's equipment might be stated in three terms: realisation of a sense of beauty, technical equipment, and personality and style.

Rhythm and life were topics treated by Dr. E. C. Bairstow in a way that interested the Bedford Rotary Club. In teaching children music, he said, we taught them far more than a pleasant accomplishment; we taught them the principles of Life itself. We were helping them to order their lives in the right way. We were counteracting fear, hatred, and suspicion, for none of these feelings could exist where the real influence of music was felt. The basis of rhythm was love; there could be no rhythm unless the heart and the soul were in the action—whatever it be. And love cast out fear and suspicion, and made for comradeship.

As an enthusiastic disciple of Bach, Dr. W. G. Whittaker takes a high place. He has been addressing University College, Exeter, on Bach's Church Cantatas. He scouted the idea held by some people that these were dull. If, at first hearing, they seemed to be so, the dullness was generally the result of misunderstanding of the music. They possessed poetic and romantic qualities and deep, self-revealing religious thought. In his music

Bach expressed every thought except, perhaps, despair. No other composer had dealt so much with the subject of death. His treatment of the subject was always beautiful, and his references were never without the element of comfort. High as he placed the things of this life, he always treated death as a translation to something better. One striking feature about the Cantatas was that in them Bach did not repeat himself. A faithful son of the Church, he poured scorn on unbelievers. Dr. Whittaker described Bach's pictures of Christ as the most wonderful thing in the literature of music or in any literature. No composer had given a more beautiful idea of the Saviour; Bach experimented much orchestrally. Many of the instruments he used were now obsolete. The stringed instruments he employed had great wealth and diversity of tone. His brass had more variety than that in use to-day. His trumpets were not noisy, but flute-like. He produced a variety of colour which did not exist to-day. For his three hundred Cantatas he had a hundred and fifty different orchestral settings. He rarely used the same combination. While some of the Cantatas contained music of an elaborate kind which tested the powers of the best choirs, there were others which were of a simple kind and could be sung by the smallest choir whose resources were only meagre. Dr. Whittaker predicted a great wave of interest in these works all over the country.

At Southport, Mr. Arthur Hirst referred to the enormous mass of rubbishy modern music. A great many of our modern composers achieved notoriety by a curious way of wearing their clothes, or by making statements to press reporters that if they had their time to live over again they would be taxi-drivers or something of that sort. Inability to enjoy modern music was generally based on certain fallacies. The first was that, in the name of modernism, we had to put up with enormities and unpleasing experiences that our forefathers had not shared. Every period of musical history had known this sophism. The second fallacy was that modern music was full of discords. We had no right to say to any composer that he must use no discords, so long as he did it rightly and the effect was good. The third fallacy—and this was based largely on the rubbish without any tune—was that modern music had no form. Line was an essential element in all form in all art, and we could not have good music without good tune. Fourthly, there was the fallacy that beset youth. They saw the way in which all the great classical composers were horribly circumscribed, and rushed to the idea that liberty and licence were the same things, acclaiming anything chaotic as being inspired. But this was a sort of teething period, and we need not worry much about it.

How the entertainments tax brought ruin on the cause of good music is quite a good Budget topic. The tax was imposed on this unhappy country, said Dr. F. H. Wood, by a Philistine government which apparently could not discriminate between variety shows and high-class, educational concerts. It had brought financial wreck and ruin to many musical societies which existed not for personal profit but for the sole purpose of promoting true musical culture. Taxing mere entertainments and the amusements of luxury might be justified under the difficult financial burdens this country had to carry at the present time. Taxing the efforts of those whose sole aim was the promotion of true culture was quite another thing.

J. G.

THE VISIT OF THE WESTMINSTER-WINDSOR CHOIR TO CANADA

BY SYDNEY H. NICHOLSON

The visit of the Choir, composed of twelve boys from Westminster Abbey and eight men from St. George's Chapel, Windsor, to Canada, was a unique experience for those who took part in it. The choir travelled nearly sixteen thousand miles in two months; sang twenty-five services, gave thirty-five concerts and illustrations to lectures, and ten Scout sing-songs; it was entertained at civic luncheons, evening receptions, rotary clubs, Scout suppers (of buffalo steaks and ice cream); sleighed, tobagganed, and skated (at least, the junior members); taxied over unimaginable roads; spent eighteen nights in the train, and encountered an eighty-miles-an-hour gale on the Atlantic—and in spite of it all had practically no illness or *contretemps* of any kind, returning home a little tired but none the worse for its great adventure. This was largely owing to the wonderful forethought of Major Ney, the hon. organizing secretary of the National Education Council, who anticipated every need and found a way round every difficulty.

The papers have given many accounts of our doings—some of them accurate, some of them slightly romantic—and though it is impossible for one of the party to say much about the effect of the work, yet I can certainly testify to the extraordinary enthusiasm of the Canadian public. This was shown not only in the smaller and more remote places, but reached its climax in the big musical centres such as Montreal and Toronto. Sometimes one was tempted to ask, 'Why all this enthusiasm?' It was partly due, no doubt, to the Choir's association with the places where we sing at home; but unless the Canadian musical critics are abnormally kind to visitors, it is evident that the people of the Dominion have an immense appreciation of the kind of thing we were able to offer; and purposely, though we were anxious to avoid being 'high-brow,' we gave them only what we considered to be really good music.

For the Services the music was selected from the following: Morning Services—Stanford in C; Harwood in A flat. Communion Services—Charles Wood (Modal), with Merbecke. Evening Services—Byrd in D minor; Gibbons in F; Walmisley in D minor; Stanford in C.

Anthems—'Hide not Thou,' Farrant; 'Justorum animæ,' Byrd; 'Hosanna,' Gibbons; 'Gloria in excelsis,' Weelkes; 'O Lord the Maker,' Mundy; 'O sing unto the Lord,' Purcell; 'Lift up your heads,' Blow; 'O clap your hands,' Greene; 'Ascribe unto the Lord,' Travers; 'O where shall wisdom?' Boyce; 'God is a Spirit,' Sterndale Bennett; 'Ascribe unto the Lord,' Wesley; 'O Saviour of the world,' Goss; 'Glorious and powerful God,' Stanford; 'I was glad,' Parry.

The chants and hymns were representative of different periods and styles.

The concert programme was more or less unvaried, and was as follows:

Anthems—'Hosanna,' Gibbons; 'Justorum animæ,' Byrd; 'Gloria in excelsis,' Weelkes; 'O clap your hands,' Greene; 'God is a spirit,' Sterndale Bennett; 'Glorious and powerful God,' Stanford.

Men's-voice part-songs, as performed by Royal Command on June 11, 1925, in the Waterloo Chamber, in Windsor Castle:

'Come, let us join the roundelay,' Beale; 'It's oh, to be a wild wind,' Elgar; 'Song of the Pedlar,' Lee Williams; 'The Nightingale,' Weelkes; 'Since Robin Hood,' Weelkes; 'When evening's twilight,' Hatton.

Violin Solo, Dr. E. H. Fellowes.

Madrigals—'Lady, when I behold,' Wilbye; 'My bonny lass,' Morley.

Tenor Solo.

Boys'-voice part-songs—'The Shepherd,' Walford Davies; 'This is the way,' Stanford; 'In praise of May,' John Ireland.

Bass Solo.

Part-songs—'Diaphenia,' Stanford; 'My love dwelt in a northern land,' Elgar; 'When Allen-a-Dale went a-hunting,' Pearall.

When one found that ten thousand people assembled to try to gain admission to an ordinary cathedral service (as was actually the case at Toronto), one could only feel the contrast with conditions at home, where precisely the same sort of service is sung in the same way day by day in a score of cathedrals, with a congregation of perhaps half-a-dozen.

It is strange that with their evident love of good Church music presented in the traditional manner by a choir of men and boys, the Canadian people do not see that they could perfectly well have such services for themselves. Yet there seems to be a generally accepted theory that Canadian boys cannot sing. Some say that the severe weather freezes up their vocal cords!—and it was seriously questioned whether the climate would not prevent the Abbey boys from singing at all. But events seemed to prove the contrary, and one paper actually stated that after experiencing the fine air of the Rockies their voices went up a whole tone! (Whether this meant that thereafter they continuously sang sharp, I do not know!) The Canadians evidently spend very large sums on their fine organs; one wonders, then, why one or two endowed cathedral choirs are not to be found in the Dominion. The boys at St. James's Cathedral, Toronto, certainly showed that the Canadian boy can be taught to sing just as well as his brother at home.

I think the points that most struck the congregations in the choir's singing of the Services were simplicity, absence of fuss, and the finish of such parts as the responses and psalms. In a country where Ely Confessions, Sevenfold Aens, Tallis's Responses, Vesper hymns, Choral Entrances and Exits, of the surpliced choirs of women and men, are the order of the day, the plain dignity of the 'Abbey Use' was something of a revelation. If one result of the choir's visit should be to set a rather higher standard as to what is becoming in Church worship, the journey will not have been in vain. At any rate, much has been learnt from the experience, and not least has been a realisation of the warmth of affection which binds this wonderful Dominion to the Mother Country.

NOTES ON THE TOUR, BY ONE OF THE BOYS

It is the morning of January 21, 1927, to which we have been looking forward since October, 1926, when it was first whispered that twelve of us were going to tour Canada.

Snow and hail were pouring down, but clad in our leathern coats and helmets, what cared we, seeing that we were going to a country which was always associated in our minds with such weather conditions? Our feelings of excitement were not in any

way lessened by the unexpected 'send off' which we received from a large crowd of people at Euston Station. This was repeated at Liverpool, after which we tried to settle down to life on a liner. Needless to say, we all had a touch of *mal de mer*, but having cast off our funny feelings we immediately made friends among the crew. The kindness and patience of the Captain and officers could not have been exceeded, and although we fired off hundreds of questions with the rapidity of machine guns, they were promptly and cheerfully answered.

On our arrival at St. John, after a rough but pleasant voyage, we were rather disappointed at not seeing any snow. This momentary feeling was soon overcome by the very enthusiastic welcome which was a *fortaste* of our reception throughout the tour. After the scramble of cramming our trunks we disembarked, and stepped into two magnificent Canadian Pacific coaches. A ripping black porter accompanied us to Montreal, and to our regret left us. Fredericton, though a small place, gave us a splendid welcome, but as the ship had been two days overdue we only remained there one day. We left at night loaded with gifts of fruit and sweets.

After the bustle of our first reception we were quite pleased to settle down to a three-day train journey *en route* for Winnipeg. There was a stop at Montreal for half-an-hour, and the local Scouts sent us a jolly good hamper. The train journey might have been monotonous, but Mr. Nicholson set us plenty of work, which usually kept us going until about 4.30 p.m., when we would go down to the observation car and admire the scenery and sunsets. About every hundred miles there is a station where the engines are changed; this operation takes ten minutes, so we used to get out and have fights in the snow, which was always very deep.

Lady Nanton was our hostess at Winnipeg, and she gave us an absolutely ripping time. She told us to make ourselves quite at home, which was rather a rash thing to say, as we are ordinary boys. In the house were two big rooms which were entirely devoted to games, and we took full advantage of these in our spare time. There was a small skating rink in the grounds where we had great fun.

The trouble that was taken over us and the crowds that came to hear us were at times very embarrassing; as a result we were quite pleased to get back to our coaches and to renew our acquaintance with our new porter. At first he was apparently overwhelmed, but he overcame it very quickly and we became great friends. Somebody started calling him Rastus, and so he was called that for the rest of the tour. Yorkton, the smallest place that we visited, gave us a real Canadian welcome, and even staged an ice hockey match in our honour. This gave us quite the fastest and most exciting game in existence. A striking feature of the tour was the way the Scouts took charge of us. Wherever we went they were our guides and companions. At Edmonton they gave us an afternoon of bobsleighing, which is, perhaps, greater sport than tobogganning.

The most impressive part of the tour itself was the Rocky Mountains, and we were very sorry that we were not staying in them.

Vancouver to our minds was the most English city, and exactly the same enthusiasm prevailed. We visited a very wonderful canyon called Capellano Canyon. Across it was a very frail bridge, upon which we had great fun. Apart from other thrills

and excitements the hotel at which we were staying caught fire. Soon after the alarm was given ten fire engines and ambulances appeared, all making a hideous noise with their weird sirens. The fire was immediately put out. On our return journey through the Rockies we were able to see quite a lot of scenery which we had passed during the night on our outward journey.

On our arrival at Calgary we were entertained at a supper by the Scouts. Chief Starlight and his squaw honoured us with their presence. He sang two battle songs and she made a very patriotic speech. Up to this time the trains had been punctual, but on arriving at Regina we were very late, and so held up a concert which had been arranged almost on our arrival. The headquarters of the North-West Mounted Police are here, and we spent a very interesting afternoon looking over them.

Much to our satisfaction we found that all the ice which we saw was not wasted, because everywhere we went we had different varieties of ice-cream.

Our reception as the tour continued became even greater, so that at Ottawa we were asked to give a short concert to the Members of Parliament, in the Hall of Fame which is in the Parliament Buildings. This we did, and I suppose it was the most unique event of the tour.

One of our greatest troubles was packing, when about to leave one place to go to another, because wherever we went we were given souvenirs. Fortunately for our boys we had the same coaches all the time, and so were able to leave valuables in them.

We had a very interesting sleigh ride, at Quebec, over the heights of Abraham. We arrived once more at St. John on March 14, and left on March 16, after a wonderful seven weeks' tour, crammed full of interesting and exciting moments, which is never likely to be repeated.

W. G. CHAPPELL.

Occasional Notes

We have received a draft of the programme of the Three Choirs Festival (Hereford, September 4, 6, 7, 8, 9). Among the chief works are the Choral Symphony, Franck's Symphony, 'The Hymn of Jesus,' 'The Shepherd of the Delectable Mountains,' and the B minor Mass. Elgar is represented by 'The Dream of Gerontius,' the second Symphony, the Violin Concerto, 'The Music-Makers,' &c. Parry's Motets will be heard. At the Shire Hall orchestral concert the programme will be by living British composers. The new works are by Walford Davies (Pianoforte Quintet and a Children's Symphony), Brewer (songs with orchestra), Charles Wood ('Tis the Day of Resurrection'), and Brent-Smith ('Christ's Nativity'). The orchestra will be the London Symphony, and the conductor-in-chief Dr. Percy Hull.

At the thirty-second Norfolk and Norwich Triennial Festival (October 26-29) the chief works include the 'St. Matthew' Passion, 'The Planets,' Verdi's 'Te Deum,' Elgar's Introduction and Allegro for strings, Palestrina's 'Stabat Mater,' a group of choruses from Handel's operas, in the Wood version, Bantock's 'Omar Khayyám' (Part 1), the

'London' Symphony, and Rachmaninov's 'The Bells,' besides the customary proportion of popular classics. The only novelty, apparently, is an orchestral work by Frank Bridge. There will be a Wagner concert, Part 2 of which will consist of Act 3 of 'The Mastersingers.' Sir Henry Wood will conduct.

The Beethoven number of *Music and Letters* is something of which all concerned may feel proud. The Editor, in his modest Preface, wonders if he may call it 'a book.' He may, indeed! It contains nearly three hundred pages; there are about thirty articles (the product of a large proportion of the best musical brains of the country), arranged in six chapters—General, Composition, Strings and Orchestra, Pianoforte, Voice, and Miscellaneous.

At least a dozen of the papers invite comment—a number that of course makes comment impossible. We will say only that we enjoyed above all Rebecca Clarke's article on 'The Beethoven Quartets as a player sees them.' Readers who have hitherto had but a faint idea of the rare delights vouchsafed to chamber music players are here brought into the charmed circle; and if it doesn't make them feel inclined to lock their pianoforte, lose the key, and look round for a fiddle we shall be surprised.

The daily and weekly press did its duty by the Centenary, and for once in a way a great musician and his works became good 'copy.' Not all the writers avoided 'gush,' of course; their clients would complain if they did. One or two journals ventured on a symposium, with some unexpected results. Among the responses were some in which literary folk (as usual) shamelessly disavowed any knowledge of music. Thus Miss Rose Macaulay:

I can think of nothing to say about it, except that Beethoven, perhaps, keeps more people listening than most other noises do. I know nothing about music, really, or would try and concoct a remark.

And—deep calling to deep—Mr. Somerset Maugham:

I am obliged to you for asking me to write a message on the Centenary of Beethoven's death, but as I am extremely ignorant of music, I think it would be absurd of me to do so.

If this kind of confession calls for courage, audacity is needed for such declarations as those of Mr. Josef Holbrooke and Mr. Edmund Dulac. The former wrote:

Beethoven? We suffer very much indeed from Beethoven!

Let us get the *Evening Standard's* assistance for some regular articles on the why and the wherefore of the struggle for British composers' works, why they are churned out once and forgotten.

Why we have a batch of dull conductors with no genius and no judgment of music. Only ineffable love of 'conducting'!

Some of us have been in the 'wilderness' twelve years and more. By such a display of interest in a lost cause you may bring forward a recalcitrant millionaire! Then we can slop over Beethoven at our leisure.

If one were a starving author how would one like to be invited to discuss Shakespeare?

Mr. Dulac is not a disgruntled composer, so he leaves the conductor alone, and concentrates his fire on Beethoven:

Beethoven is the quintessence of heavy Teutonic Romanticism. For those who prefer sensational, blubbering melodrama to real imagination he provides ample satisfaction, while boring a great number who dare not say so. He 'sees big' like an American 'uplifter,' Michael Angelo, or Mr. Horatio Bottomley. His idiom is inadequate.

His imagination is not plastic enough to do more than state a subject and repeat it, stuttering it, twisting it, bleating it, hushing it, rushing it, and generously padding it.

His humour has the sprightliness of the bear dance.

He is not a revolutionary, but an obfuscated humanitarian Tory: hence the chorale of the Ninth Symphony.

Bach was a great musician; Beethoven is a massive conspiracy.

There: *that'll* learn him!

Dame Ethel Smyth remained cool. 'What's all this talk about a Centenary?' she seems to say:

Beethoven means no more and no less to me than the work of any other great genius; or, for the matter of that, than the sea, the mountains, a religious experience, or any other enrichment of life.

The May issue of *Musical News and Herald* contains a long, interesting, and very outspoken article by Mr. Rutland Boughton on 'The Present Crisis in British Music, especially in relation to Opera.' Mr. Boughton writes from inside knowledge, and so is able to give a comprehensive survey of the present operatic *impasse*. The constructive side of the article, however, suffers by being based on the contention that music is a necessity. Mr. Boughton is scornful concerning people who have no music in their souls, but the fact remains that many excellent and useful folk belong to that category. It is rather late in the day to revive the Shakespearean tag as a factor in serious argument.

A Bach Cantata Club is being formed in New York, with a strong executive. Five concerts are projected — two made up of Cantatas, one of instrumental works, one organ recital (Lynnwood Farnam), and the B minor Mass.

An Antipodean correspondent sends us a long concert report from a local paper. He suggests that our readers might like to share some of its flowers of speech, so we hand on a few blooms. The bulk of the notice is concerned with the pianist, who, by the way, was clearly a first-rate player deserving of a better critic. She 'endeared herself to the audience' by leading off with a Prelude and Fugue from 'The Well-Tempered Clavichord,' and followed with some Brahms, 'doing this never-to-be-forgotten musician every justice.' A 'Concerto F. Minor,' by Arensky, was a popular success; the 'breadth of harmonic outline in "Pathetic" by Scriabine was truly sustained throughout the performance'; 'Rachmaninov's Prelude in G. Minor, being slightly modernised, also roused the musical taste of fortunate participants.' However, the best came last —

... and Miss —'s triumph was undoubtedly secured by her effort at Liszt's 'Mazeppa,' which described in music the shrill shrieks of a maddened steed to whom has been strapped a blood-bedraggled horse-stealer, named Mazeppa, who becomes free from the horse, this passage being portrayed by an ominous quietness which culminated in a grand finale as the freed horse dashes off to its herd.

New Music

SONGS

There is elusive but unmistakable beauty in two new songs by van Dieren which come from the Oxford University Press. The composer not only sets his words with great sensitiveness, but also makes of the voice and pianoforte parts a complete whole. To borrow Schweitzer's simile, you feel that if you dropped the song on the floor the two constituents would not fly apart. The lack of rhythmical definition in 'Mild is the passing year,' which at first hinders one's appreciation, is an essential feature of the work, and of the means by which atmosphere is obtained; and it is a quality to be found in the atmosphere if not the technical method of the poem itself. There is no weakness of control; study soon convinces one of that; and unity is obtained by thematic as well as other means. And there is beauty. Look at bars 8 to 10, for instance; you will find it easily enough there; and little by little the work as a whole impresses itself upon you. The weakness of this and other songs of the same kind is the unvoiced character of the vocal line: problems of tonality and interval are so frequent that it is difficult to produce any but a gingerly and self-conscious attempt — a serious drawback. This feature is less noticeable in 'She I love,' whose simpler rhythmic basis makes for quicker appeal: but the second song seems to have less essential musical distinction than the previous one.

Two more good songs from the Oxford Press are Clive Carey's 'To a poet a thousand years hence' and 'In the Highlands.' Clive Carey matches in his music the ready warmth of that slightly rhetorical 'O friend unseen, unborn, unknown,' and the song promises to end well. But it fails at the last. The composer seizes upon the curt 'You will understand' with which the poet shuts the door that he has opened a little more than he intended. And the thing doesn't come off in music: at any rate, in this music, which just unexpectedly and unreasonably stops. It is not so with the words. Climax is there prepared and resolved, skilfully, if suddenly. In the music it is merely incompleteness: regrettable on account of the song's high level in other respects. No mistake of this sort spoils the quiet reflectiveness of 'In the Highlands,' which is a thoroughly musical and sensitive setting of Stevenson's poem.

A good tune, climax, rhythmic vitality, and a well-written accompaniment are the strength of Alec Rowley's 'A Smuggler's Song,' which shows very welcome directness and freedom from affectation. This is a good piece of work (Oxford University Press).

Difficult to analyse is the impression one gets from a group of songs by Norman Peterkin. The composer has facility in several styles, and it is not easy to feel conviction in any of them. The most effective of these songs, on the whole, is 'The Palatine's Daughter,' which has a good diatonic tune and a pianoforte part to match. A song with chorus, 'Once and there was a young sailor,' becomes monotonous, and one wearies of constant chromatic effects in the accompaniment. But high spirits and the chorus may carry the work through. The remaining numbers by this composer are two Irish tunes arranged for duet, mezzo-soprano and baritone. 'Soontree' and 'Pastorale' both contain effective writing. But it is difficult to believe that this music

is by the composer of 'Once and there was.' True that the atmosphere of these Irish poems is very different from de la Mare's, but one wants unity even in a composer's variety (Oxford University Press).

From Joseph Williams, published separately, come the three Tristram songs from Rutland Boughton's 'The Queen of Cornwall.' They show the composer's usual facility, his clean-cut, 'folk-songy' vocal lines, and a certain 'sweep.' Much the most striking of the three is 'Evensong,' which quietly and simply gets right to the heart of its poem. 'A Song of Lyonesse' does not do this, nor does 'Foreboding.' Both of them seem too off-hand with the words. What is the special quality of 'Evensong' it is hard to say; but it is quite easy to feel its rightness.

Another setting of Hardy, and a really good one, is Albert Mallinson's 'Birds at Winter Nightfall' (Cramer). This work is untouched by the prevailing folk-song influence, but shows mastery of another style. It has real atmosphere, and a vividly effective pianoforte part. The publishers also send a less distinguished song by Phyllis Taylor, entitled 'Wish Horses.'

Rather reminiscent at times of Somervell's music are Paul Irby's unpretentious and very musical settings of three 'Songs of Innocence.' 'The Shepherd,' with its quiet and graceful melody, is the most successful, but 'The Piper' is good too. 'A Dream,' in attempting a subtler atmosphere, fails rather badly. The songs do not pretend to any originality, but they win respect by unassuming sincerity and charm. They are published by the Wellington Music Co.

T. A.

'Elizabethan Songs that were originally composed for one voice to sing and four stringed instruments to accompany: Transcribed from 16th and early 17th century MSS. by Peter Warlock.' In three books. (Oxford University Press.)

This collection of twenty-two songs is in several ways the most striking of Mr. Warlock's many 'finds.' It is an attempt, he says, 'to bridge the gap that occurs in our secular music between the time of King Henry VIII. and the publication of Byrd's "Psalms, Sonnets, and Songs of Sadness and Piety," in 1588.' He holds that these songs for solo voice and string quartet are not mere arrangements of the songs originally written for five voices: the string parts are often definitely instrumental in idiom, and the vocal line quite different in style. Much of the writing is so mature that Mr. Warlock is probably right in his view that although the songs are the first in their kind that have been preserved, they had many predecessors. The composers represented are Farrant, Parsons, Byrd, Whythorne, Patricke, Nicholson, Stogers, Wither, and Anon.

Emotionally the songs cover a wide range, and there is far greater difference in style than one would expect. Though there are fine tunes, both sombre and sprightly, the most interesting features are rhythmic and harmonic. 'Ah, silly poor Joas,' for example, has an extraordinarily subtle rhythmic scheme, with overlapping phrases of duple and triple time. This lullaby (which Mr. Warlock truly calls 'exquisite') is anonymous, but there is good ground for ascribing it to Byrd, 'as it appears in the manuscript on the next page to his "My little sweet darling."' (The latter beautiful song, by the way, is also included in this collection.) Harmonically there are of course the usual false relations and other pungenencies. Every period has its *clichés* (as we of

to-day are not allowed to forget!), and no doubt many of the dissonances in these songs were concessions to fashion rather than the fortuitous result of polyphony. But there are also some striking examples of tone-painting. One of the best is perhaps the following—a real Bachian touch—from the anonymous 'O Death, rock me asleep.' (The reader must bear in mind that the pianoforte is a poor substitute for strings in passages of this type):

Very slow.

The image contains two musical staves. The first staff is for the song 'Toll on the pass-ing bell,' and the second staff is for 'Ring out the dole-ful knell.' Both are written in a simple, folk-like style with a single melodic line and a simple harmonic accompaniment. The tempo is marked 'Very slow.'

The voice part develops this downward phrase till the end; and there is a poignant cadence. Of the lively songs there stand out the delightful 'Cuckoo' of Richard Nicholson, the same composer's 'John, quoth Joan,' and Wither's 'I am not of such belief.' There is also a cheerful ditty apparently based on the street cry 'Buy new broom'—which would have been more practicable in a lower key, by the way. Mr. Warlock adds copious notes to Books 2 and 3. Separate string parts are issued with each set, and the books contain the string parts in open score and also a pianoforte reduction. The latter, however, is comparatively ineffective. The songs demand a string quartet, and (it needs to be said) they call also for a singer with an unflinching sense of rhythm. Both high and low voices are catered for.

H. G.

UNISON SONGS

Some well-known songs from the English counties are being issued (with Sol-fa) in this form—those collected by J. A. Fuller-Maitland and Lucy Broadwood (Cramer). To hand are 'Little Sir William' and 'Oats and beans' (Lincolnshire), 'The Farmer's Boy' (Sussex), 'Tripping up the green grass' (Middlesex), and 'The Cheshire Man.' It would have been as well to transpose the first two and the Middlesex song up a little. Bright songs gain so, and children can so well rise above middle C, which is as high as these airs go. The same firm is issuing some unison and part-songs by early English composers, edited by Martin Shaw. 'St. George's Day' is by Jeremiah Clarke, that co-organist, with Croft, of the Chapel Royal, whose hopeless love brought about his suicide. This is a hearty song, that rises to F, and touches the low B flat. In Cramer's modern library is Martin Shaw's 'Little Trotty Wagtail,' a light, swinging piece of easy music.

Novello's issue Tchaikovsky's 'In the golden morn' and Cecil Sharman's 'The green time,' together. These are charming, if sung, as the second song directs, 'freshly.' I think I should have taken a liberty with the Tchaikovsky, and avoided that initial long-stressed note to the word 'In.' 'Up and on!' is written for boys by George Rathbone. John Oxenham's words are heartening, and the tune, if reminiscent, follows their lead nicely enough.

In Edward Arnold's series are 'Harebells' and 'Beneath this starry arch,' by Felix White. The first is for quiet, smooth singing of a happily-curving tune, and the other, very short, is in 'broad march time.' Both have musicianship sufficient to raise them a little out of the rack. The same composer's 'Run, little rivulet' (Stainer & Bell) ripples along gaily, needing clear articulation and full tone on the very short notes.

The Year-Book Press sends 'The Gipsy Laddie,' a 'traditional ballad for voices in unison and action in pantomime, arranged for miming by Mary Kelly,' with accompaniment for pianoforte (or pianoforte and string quartet) by J. A. Fuller-Maitland (the parts can be hired). There is room for gay colour and dancing here. It should be noted that the arranger says 'This story cannot be acted effectively on a very small stage, but it is quite possible out-of-doors.' There are three scenes. The costumes are easy to make. This seems an excellent little piece.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Martin Shaw's 'You spotted snakes' has a unison verse (which can be sung as a solo if desired) and a two-part chorus. The second part is low—down to A. If children sing this, they must do so really gently, and should interchange with the upper part. This is not quite the composer's best work, but is pleasant enough (Cramer).

Novello's send G. Rathbone's two-part canon, 'The shining stars' (Barry Cornwall's words). Canons are good in many ways. This one flows well. Dr. Brewer's setting of Tennyson's neat fancy 'When cats run home' is as happy as the words. Two old favourites are Haydn's 'Come, gentle Spring,' an adaptation from 'The Seasons,' and Mr. Dunhill's arrangement (also in two parts) of Hullah's 'Three fishers'—this last, of course, for older singers. The Haydn makes a good item for such, also. All these are from Novello.

I noticed recently Dr. Whittaker's arrangement of the choruses of Purcell's 'Dido,' for the two-part choir. Here is his three-part edition (Oxford University Press). The scoring is for strings and pianoforte (harpichord originally, of course). The editor is wisely solicitous that young singers should not try to force the voice too low, and has accordingly given an alternative third line, so that choristers of any degree of vocal development can sing it safely. Here is the touch of the experienced hand. I wish all who set out to arrange music for young singers were as experienced, and as wise. For choirs—and conductors—with some imagination, 'Dido' is a fine work to do.

MALE VOICES

The work of Mr. Dunhill is always comely and pleasant to sing. A rather easy piece that will be liked by T.T.B.B. choirs is his setting of Herbert's 'Come, my Way, my Truth, my Life'—fine, strong, glad words—under the title of 'The Call' (Novello).

More obvious and a little less easy and graceful is Percy E. Fletcher's setting of Tom Hood's 'The Lee Shore.' It is, I think, scarcely worth while whipping up the required 'furious energy' for this, though choirs of rather old-fashioned likings will probably eat it up (Novello, T.T.B.B.). For the same combination is Vaughan Williams's 'Fain would I change that note.' This was originally done for S.A.T.B. It is quite simple, and as it is at once un- and well-mannered, it may be recommended to all tastes (Novello).

MIXED VOICES

The only piece to hand is Edward German's arrangement as a S.A.T.B. song of his 'The Camel's Hump,' the admired Kipling ditty—an excellent thing to banish the cameleous hump of which it sings.

Weekes send a revised edition of Dr. Walker Robson's 'Three Hundred Rhythmic Studies' for players and singers (2s.). The plan is to give these on a monotone only, so that, with attention not divided between melody and rhythm, the student can master the one element. There are three grades (in the one book), and all the studies are from actual pieces. I wonder if those who have used time-names really consistently find any reasonable rhythm awkward? Proper training would obviate the need for a special book; but, alas! too many are yet improperly trained. Teachers know that the pupils who, coming not as absolute novices, can read rhythms rightly are far fewer than the people who can follow a melody moderately well. For such as are deemed to be in need of special rhythmic exercises, these of Dr. Robson are well designed.

W. R. A.

PIANOFORTE

Edward Organ continues to import a lot of music, and pianists would do well to look at his lists from time to time, for he seems to get a number of unknown pieces by well-known composers. Every pianist plays Palmgren's 'Finnish Lullaby,' for instance; it happens to have 'caught on.' Here is a simple and equally attractive 'Berceuse' which might well carry on whilst its colleague had a holiday. 'Traumbild,' No. 11 of Op. 17, shows similar qualities, the music is thoroughly fresh, and for all its modesty has upon it the stamp of an original outlook. It is just this something that we miss in Heino Kaski's 'Yo Merenrannalla' and 'Wiegenlied,' which belong to the same school. The latter has some charm, but generally speaking there is a lack of conviction about the music which soon communicates itself to the player. A similar lack of individuality spoils Francesco Santoliquido's 'Due Acqueforti Tunisine,' which are well-written, agreeably atmospheric music—especially 'La notte Sahariana'—but too obviously studio-works to give the thrill that comes from contact with a real personality. Something of this sort, however, is to be found in two pieces by Moussorgsky, 'A Children's Jest' and 'Intermezzo.' The first is slight, but shows touches of the real thing. 'Intermezzo' is weightier, and deserves study. Here again, even if the thing is by no means a masterpiece, there is unmistakable character, and that indefinable something which commands attention. And, incidentally, there is a trace of Brahms in the texture and manner of handling. It would be interesting to know if any influence of that composer on Moussorgsky is generally admitted.

Prokofiev's 'Légende'—an early work, Op. 12, No. 6—has a certain gloomy power, and the music is concise and lucid in form, but somehow or other it fails to grip. It may be that more intimate knowledge of it would remedy this, or make clear the reason for it. At present one only knows it is so; not because of any weakness of technique, or aimlessness, or extremity of idiom, but because of something in or not in the music itself. A gentle and attractive work is Medtner's 'Idylle,' No. 1 of Op. 17, with its clarity of outline and atmosphere. Without being unduly difficult it forms a useful study in finger-technique, and should be welcome both for practice and performance by good players. K. H. David's 'Drei leichte Klavierstücke' are meant for beginners, and would have been useful if the hand stretches involved did not put them beyond the scope of those who would normally use them.

In addition to these numbers there are some interesting new issues this month, including Joseph Jongen's attractive 'Petite Suite' (L'Art Belge-Bruxelles). This work comprises five pieces, 'Petite marche militaire,' 'Conte plaisant,' 'Nostalgie,' 'Valse gracieuse,' and 'Tambourin,' all of which are of moderate difficulty. This in itself—the ability to write interesting and effective pianoforte music without making unreasonable technical demands—is something of an achievement, but there is a good deal more than that. There is a strong sense of humour, power of design, and something of the *esprit* which we associate with Ravel. 'Nostalgie,' moreover, is a thing of considerable power, a sincere and good piece of mood-painting which develops slowly and strongly in a way that shows the composer's firmness of grip. The concluding 'Valse gracieuse' is good too, and though by no means difficult, as things go, it calls for and repays a clear, delicate style of playing and musical treatment in every detail. D. Alderighi's 'Suite' is another style of modern music. Movements start with a clever remark and 'peter out' into aimlessness in about four bars. We can all be 'Insolente' with *ff* staccato chords, or 'Ironiquement' with staccato *piano* ones: but music wants more than these flashes of effort (Fortivesi, Florence, *vid* E. Organ).

Dom Thomas Symons's 'Spring Suite' (Maurice Senart) also is something of a disappointment because the composer works his neat and slender ideas until they lose their piquancy and become irritating. This is specially true of 'It's oh, the life and drum' and 'Under the greenwood tree.' The pieces contain far too much repetition, and there is also an air of affectation about the music. This is all the more regretted because the composer is known as the writer of at least one really interesting song, 'The little black boy': we therefore look at his music with high expectations.

Manuel de Falla's 'Première danse Espagnole,' from 'La Vida Breve,' published by Max Eschig (J. W. Chester), is a striking example of what can be done with ingenuity and slender material. The dance relies for its power on cumulative rhythmical effect, and whilst this is being worked up, our attention is held by sharp little counterpoints and unexpected harmony. The second theme, it is true, has real force, but on the whole it is surprising that a movement of such vitality and interest could be built out of this and the less striking, more prominent, first theme. The thing is a triumph of organization and development of climax, but when you begin to tire of that it begins to sound very hollow. It is

exhilarating, however, while it lasts. Gustave Samazeuilh's 'Serenade' is a pianoforte arrangement of a guitar solo. It may sound quite attractive, but it is redolent of Debussy, and not at all interesting (Durand). The same is true of Lindsay Kearne's Nocturno VII. (Chester), which toys with the tonal scale and tries to supply by means of those fast-fading colours what it lacks in qualities of design and material.

Two additions to the Oxford Pianoforte Series are below the standard which we associate with the O.U.P. Percival Driver's 'Three Dance Measures' have good points and are useful studies in two-part playing, but there is overmuch repetition of material that is not strong enough to bear it. The first phrase of 'Gavotte' occurs six times without variation, and the same thing happens again in 'Sarabande.' If we want to revive the two-part invention we shall certainly have to revive the inventor. Byron Brooke's 'Capricette' is tuneful and light, but lacking in distinction.

From Chester's come four sets of Jamaican Children's Dances, arranged by Josef Holbrooke in a way that reminds one of Bartók's arrangements, which are, however, in a different world from these. To begin with, their tunes had real character and force, which these Jamaica tunes have not. Bartók's melodies were tunes evolved from the experience of a musical people. These Jamaica tunes appear to have a lot of odd ancestors. There are some Americans among them, and probably a missionary or two: and most of us will attribute 'Crahss lookin' dog' to a Gilbert and Sullivan enthusiast's recollection of 'Patience.' Still, there are some attractive tunes, such as, 'Oh, Palmer, oh!' and 'Poor little Zeddy,' and Holbrooke has spent great care upon them. Whether the tunes are worth it or not is another question: but evidently the composer thinks so.

Lastly, and most interesting of all, is Béla Bartók's 'Gyaszinduló' or 'Funeral March,' which was a big fish for Edward Organ to catch. Bartók is more than a talent. Every work, even the slenderest, shows unmistakable individuality, and this March, where the individuality is less strong, must be an early work. Even so, it is a fine work. Its short eight-bar introduction grips one at once by its power and terseness, and the March itself, with never-flagging rhythm and steady growth of interest, is obviously the work of a considerable writer. It has authority, virility, and fine design. The later Bartók would call it rhetorical, probably, and not austere and concentrated enough. But it is a really good piece of music all the same, and study of it might help those who still think that Bartók is a humbug, writing 'modern' stuff because he can't write good stuff. The fact is that Bartók, like Schönberg, was already as a young man master of his job. Our difficulty in following his later journeys comes from the fact that his starting-station is as far as our ticket takes us. T. A.

PIANOFORTE DUETS

Here we find material for players in various stages of development, from elementary to advanced. Let us begin with the latter. The toughest proposition is Constant Lambert's arrangement of Vaughan Williams's 'Wasps' music—Overture, two Entr'actes, March of the Kitchen Utensils, Ballet, and Final Tableau (Curwen). What should be the aim of an arranger in cases of this kind? Is it to provide a workable piece of pianoforte music, or to give us as

(Continued on page 436.)

The Gift

FOUR-PART SONG

Words by Sir WALTER SCOTT

Music by THOMAS F. DUNHILL

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Poco andante

SOPRANO
True love's . . . the gift which God has given . . . To man a -

ALTO
True love's the gift which God has given To man . . a

TENOR
True love's the gift which God has given To man a -

BASS
True love's the gift which God has given . . . To man a -

Poco andante. ♩ = about 104
(For practice only)
mf

- lone be - neath the heaven. . . It is the se - - cret,

- lone be - neath the heaven. . . It is the

- lone be - neath the heaven. . . It is the

- lone be - neath the heaven. . . It is the

pp

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THE GIFT.

May 1, 1927.

It is the se - cret sym - pa - thy, The sil - ver
 se - cret sym - pa - thy, The sil - ver link, the
 se - cret sym - pa - thy, The sil - ver link, the
 se - cret sym - pa - thy, The sil - ver link, the
 link, the silk - en tie, Which heart .
 silk - en tie, Which
 silk - en tie, Which
 silk - en tie, Which
 to heart, and mind to mind, In bod - y and in
 heart to heart, and mind to mind, In bod - y and in
 heart to heart, and mind to mind, In bod - y and in
 heart to heart, and mind to mind, In bod - y and in

poco cres.
p poco cres.
p poco cres.
p poco cres.
p poco cres.
mf
mf
mf
mf
cres.
poco rit.
cres.
poco rit.
cres.
poco rit.
cres.
poco rit.

THE GIFT

May 1, 1927.

Poco sostenuto

soul can bind, . . .

soul can bind, . . . in bod - y . . .

soul can bind, . . . in

soul can bind, . . . in

Poco sostenuto

molto rit.

in bod - y and . . . in soul can bind.

. . . and in soul . . . can bind, . . . can bind.

bod - y and in soul can bind, . . . can bind.

bod - y and in soul can bind, . . . can bind.

molto rit.

(Continued from page 432.)

much of the original orchestral detail as possible? Mr. Lambert evidently takes the latter view, with the result that many passages are unnecessarily difficult, and ill-suited to the keyboard. He even adds full indications of the scoring—a plan which in a general way may sometimes help the pianists to the right style. But what is the point of such indications as 'Cymbals off beat,' 'Tamb. for six bars'? Such guides are useful to followers of an orchestral performance; in a pianoforte arrangement they merely crowd the page, without giving the players any tonal guide that can be followed. This method of literal transference of a score to the pianoforte looks difficult, but it is a less troublesome process than the recasting of the material to suit the keyboard. However, good players will find much to enjoy in this version, especially if they are able to do a bit of adapting on their own account.

From Jobert, Paris, comes an arrangement of Debussy's 'Lindaraja'—not the best Debussy, but picturesque and only moderately difficult.

Chaminade appears to have given up composing in favour of making four-handed versions of her old successes. Here are two additions to the growing list—'Valse Militaire,' Op. 109, and 'Danse Creole,' Op. 94. Both are good specimens of her attractive talent, the Valse being the more difficult, though not forbiddingly so (Enoch).

Edward W. Organ (Acock's Green, Birmingham) has lately added to his stock some enjoyable duet albums—Serge Bortkiewicz's Russian Songs and Dances, Op. 31; A. Gretchaninov's 'In the meadows,' ten easy pieces; and a capital set of 'Six Short Pieces,' by Ottorini Respighi, rather more difficult.

The second Spanish Dance from de Falla's 'La Vida Breve' has been transcribed by Gustave Samazeuilh, with vivid results. It calls for good players (Chester).

Alec Rowley's 'Five Divergencies' apparently owe something to André Caplet's 'Un tas de petites choses'—a set of duets in which the juvenile primo player has a very simple part on the white notes over a richly harmonized and complex secondo. They are pleasant little pieces, with a less difficult secondo than that of the Caplet pieces (Ashdown).

In E. Markham Lee's 'Tunes for Two Players,' both parts are easy, the upper being within the compass of five notes. A good point here is the fact of the two parts differing in style rather than in difficulty, chord-playing being practically confined to the secondo. Joan and Peter can thus change over with benefit to both (International Music Co.).

Angela Diller's two Duet Books ('Green' and 'Blue') are compiled on the sound principle that folk-tunes are an excellent basis for young musicians. The 'Green Book' is very easy, the 'Blue,' easy. Each contains thirty duets. Both parts are suitable for young players. The folk-tunes are drawn from various parts of Europe, and text is given—either the original or one supplied by Kate Stearns Page. Excellent, well-planned books, these (Hawkes).

TWO PIANOFORTES, FOUR HANDS

Germaine Tailleferre has arranged for this medium her Ballade originally written for pianoforte and orchestra. The pianoforte solo part is here given to the first player, and a reduction of the orchestral score to the second. The latter has by far the lighter task, so the version would suit a good soloist

in need of modified concerto practice. This reviewer offers no opinion on the music. Only one copy was received, and a work in which several key-signatures are used simultaneously cannot fairly be judged by mental hearing (Chester).

Beethoven, as is well known, made a four-handed arrangement of his 'Grosse Fuge.' It has long since been out of print, and apparently the only duet version is that of Hugo Ubrich and Robert Wittmann in the Peters edition. Even when shared by four hands the work is forbiddingly difficult, and with a view to making it more accessible, Harold Bauer has just produced a version for two pianofortes, based on the composer's own duet arrangement. The use of two keyboards, however, has enabled him to make more liberal use of the original string passage work that was omitted in the composer's transcription. Thus in the first of the *meno mosso* sections, and elsewhere, the repeated chords used by Ubrich-Wittmann (probably taken from Beethoven's own arrangement) are superseded, with improved effect. This Bauer version appears at a good moment (it was published in March), and should be studied by all who wish to probe into the secrets of one of the curiosities of music—three-fourths masterpiece, one-fourth monstrosity. As Mr. Bauer has numbered the bars, one is able to give the total with no trouble—711! (The longest Fugue in the 'Forty-eight'—the A minor, in Book 1—contains a mere eighty-seven.)

H. G.

CHAMBER MUSIC

'Phillis and Corydon,' a quartet by Alec Rowley (Oxford University Press), consists of three short movements which reflect well enough the pastoral character implied in the title of the composition. They are easy enough to perform, and the writing resembles somewhat the compositions of the time when any passage above the third position constituted an adventure. In consequence the writing is close and the range of tone somewhat narrow. But perhaps this not a disadvantage in a work aiming at simplicity.

The simplicity of the 'Seven Dances for string quartet or string orchestra,' by Emile Jaques-Dalcroze (Joseph Williams), is in the mind of the composer rather than in the texture. And possibly because the name is associated with actual dancing, we had in reading this music the impression that a stage and a troupe of dancers were needed to complete the rather vague impression it made on us. Changes of time abound—without, however, adding 'pep' to the music.

B. V.

VIOLIN

The most important publication for violin this month is a Sonata for two violins with pianoforte ('cello *ad lib.*'), by Tartini (Raabe & Plothow, Berlin). In some ways it seems almost like a collection of sketches from the great sonatas for violin. The idiom is thus characteristic and familiar. But the combination is comparatively rare, and apart from the famous Concerto of Bach there is nothing exactly like this music. The Sonata has also the advantage of being quite easy, as the first violin does not go beyond the third position, while the second can remain comfortably in the first throughout. Thus the student can easily devote his whole attention to the bowing, in which, it should never be forgotten, lies the real strength of the Tartini style. 'The Dance of

Puck,' by Leslie Woodgate (Paxton), has some good points. But players advanced enough to do it justice might prefer more solid virtues than are to be found in this light but pleasing piece of music.

From Edward W. Organ (Birmingham) we have a collection of compositions of varying merit and difficulty by Continental writers. Christian Teilman's 'Alakuloisuus-Vemod,' Heine Kashki's Elegy, and Vaino Hannikainen's 'Berceuse' are the kind of soulful melodies the prototype of which is to be found in Raff's Cavatina. The years that have gone since that was written have left their mark on the accompaniment, which in the works of these Finnish composers is more finished and tasteful. A new and revised edition of the 'Romance' from Wieniawski's Concerto in D has nothing to commend it. The fingering suggests a partiality for the obvious. Anyone whose technique is equal to the demands of Wieniawski's music should be able to discover for himself the positions and fingers which suit best this simple piece. The same may be said of the Lento from Lalo's Concerto, Op. 29, edited and fingered, like Wieniawski's 'Romance,' by Arthur Seybold. Greater care has gone to the composing of Francesco Santoliquido's 'Rêverie' and Tiber von Kazacsay's 'Two Impressions' ('Rêverie' and 'Parfums'). On p. 3 of 'Rêverie,' the composer has forgotten to write the word *arco* after the word *pizz.* in the violin part. In this particular instance the oversight is not a very serious one, as the point where the change must be made is obvious. Ottorino Respighi's Aria for violin and pianoforte or organ has already reached the third edition, a test which not many such accomplished *salon* pieces will stand so successfully. A. Gretchaninov's Suite 'In the Old Style' is a clever enough piece of work if not quite on the same level as Sinding's and Vieuxtemps's experiments in the same direction. For one thing the old style which the composer imitates is not derived from the best preludes, gavottes, and arias. These numbers come well within the scope and the frame of the form, but they are not descended in direct line from the purest sources. The *arpeggios* on the diminished seventh in the *cadenza* of the prelude are more reminiscent of the style of de Beriot than of Bach.

B. V.

FLUTE

Six Duets for two flutes, by Mozart, edited by W. Barge and Emil Wehsener (Zimmermann, Leipzig), must make an irresistible appeal to flautists. They are not perhaps Mozart at his best, but every one of these movements has some passage of special charm or distinction. It may perhaps be suggested that the addition of a supporting accompaniment for a pianoforte would add to their chances of being heard in public. It cannot be doubted that they are perfectly satisfactory in their present form, but audiences have a bias against anything which lacks a supporting bass part. These Duets can also be commended to violinists, for the texture of the music is comparatively low. As an introduction to the study of Mozart, or to the early Pianoforte and Violin Sonatas of Beethoven, their worth is obvious.

B. V.

HARP

Compared with some of the most recent publications for the instrument the three pieces by Kurt Gillmann (Zimmermann, Leipzig) seem rather modest in their aim. Neither the 'Mélodie' nor the 'Arabesque'

rises much above the average. As drawing-room music, however, they serve well, and they derive some importance from the fact that the repertory of the harp is not a wide one.

B. V.

The Musician's Bookshelf

'The Unconscious Beethoven.' By Ernest Newman. [Parsons, 10s. 6d.]

Everything our 'E. N.' writes is good reading. Whether his subject is music or Wagner's amours or boxing it is always a pleasure to watch the exercise of that keen mind. He writes as well as Rosenthal or Godowsky plays the pianoforte.

'Always a pleasure,' I say—unless it happens that one has an inkling of a case for the other side. Then we may feel a trifle troubled, for it is certain that when 'E. N.' is briefed the other side, though it may have a case, has never a chance. There is simply not another counsel to be had of his force. All witnesses crumple up under his examination, and it must be a thankless position—one to be shunned by any prudent man—to confront him.

But already our metaphor has gone too far. It does not do. Mr. Newman, of course, picks his own briefs, so there is every reason why his cases should be the right ones. But somehow in reading this book, as also that other one, the brilliant 'Musical Critic's Holiday,' one is vividly aware of the writer's inborn forensic talent before all else, and perhaps inclined to be on one's guard against it. It is lucky for English musical criticism—yes, and music generally—to boast such an ornament as Mr. Newman, and it is almost more strange than lucky, for if he had taken another direction such greater prizes surely awaited him. He might have been Lord Chancellor, or at least President of the Divorce Court.

'The Unconscious Beethoven' is in two parts, which make the impression of being two chapters from a large work of Beethovenian criticism. It begins with an exposure of the older biographers who failed to tell the whole truth about Beethoven.

There is nothing of a Pirandello in Newman. He has a positive faith in reality, and the word is often recurring. We can, if we will only try honestly, see Beethoven as he really was. If others have not done so, they were dishonest or obtuse. Mr. Newman is very sharp on the biographers who have tried to deduce Beethoven from his music instead of other documents. 'Our first task is to dig out the real Beethoven from the romantic plaster-of-Paris in which he has gradually become encased.'

The Beethoven dug out by Mr. Newman is, of course, uncommonly interesting. But *the real Beethoven?* In the very nature of things, it could not be that. As we say in concert-programmes 'Bach-Elgar,' so this is a case of Beethoven-Newman.

'The whole truth and nothing but the truth' is a convenient formula, and no doubt it is a healthy illusion for the portrait-painter to fancy himself able to reproduce reality. But in fact it is not so simple—and more, it is for ever outside human possibility. There are as many different Beethovens as men who saw him and have tried to picture him. A portrait is bound to be a portrait of a painter, not (see Mr. Newman's first page) 'our subject as he really was'; and just as when we see a row of Nativities in a gallery we say 'An exquisite Botticelli!' 'A superb

Veronese !' without naively imagining that this was the Nativity as it appeared to the Virgin, St. Joseph, or the oxen, so we, the readers of these authors who fondly believe that they have successfully reproduced the four-dimensional Beethoven in reducing him to the dimensions of their prose, say, 'A quaint period-piece, that Schindler,' or 'All very late-Renaissance, that stagey chiaroscuro of Rolland's,' or 'A jolly Harvey Grace over there—I mean that Dutch interior with Beethoven spitting on the drawing-room floor.'

Apart from the invaluable Thayer, who gives no picture of Beethoven at all but simply arranges a collection of documents from which each of us may make the Beethoven he fancies, the biographies are works of art, and are to be judged as such. Most, as such, are pretty bad, no doubt; but is it fair to reproach any (and this is what the moderns are now reproaching the romantics with) for failing to do something they would never have dreamed of attempting—to reproach pre-Raphaelites for not being post-Raphaelites, so to speak? No artist tries to get everything into his picture, or nothing but muddle results. If you are impressionist, you make for the light; if a cubist, for the substance. The earlier Beethovens would have been ruined by realistic treatment of spitting on the floor, crooked dealings with publishers, and unspeakable (thenadays unspeakable) diseases; just as the modern ones would be by the introduction of any lyrical tenderness.

Mr. Newman's Beethoven is a vivid and curiously impressive figure—repellent certainly, more than a little mad, and on his bad days almost gorilla-like. By one point the author strikes us as having been foiled, though he has attacked it with pertinacity and courage. The Doctor Bertolini, by destroying his notes and correspondence, clearly frustrated all attempts to get at Beethoven's clinical history.

Beethoven's deafness may have been caused by typhus, or some other malady. Mr. Newman makes it seem probable that he may have suffered from some other; but what exactly, and of what importance, is a matter lacking all evidence. If it caused his deafness, his celibacy, and that introverted state of mind to which we owe the music of the latter period, then it would be a point of extraordinary biographical interest. But there is nothing to prove its crucial importance.

Mr. Harvey Grace in his new book is all of the opinion that if only Beethoven could have found some really nice girl to be his wife, he would have been all right. He would have had clean collars and regular meals, would have lived long, and have enriched us with many more symphonies and quartets. Mr. Newman jumps another way. 'Disease barred him, the most affectionately domestic of men, from marriage.' What is just as probable (Mr. Turner has well said something of the sort), is that Beethoven was, with that teeming brain of his, born to be a lonely man, lonely and unhappy, no matter what favour was shown him by circumstances—which, as it turned out, dealt him, in some way or other, the deafness that so cruelly increased his solitariness. What in this argument strikes one as new and acute is the bearing Mr. Newman finds this experience of Beethoven's (whether it was disastrous or not) to have had on his relations to his sisters-in-law, to whom he manifested an almost insane, and hitherto inexplicable hatred.

We come back to it that Mr. Newman's Beethoven is a queer fish to have been so great a man. How is the music to be accounted for? Mr. Newman adopts a conception of Beethoven the man 'as an instrument used by the spirit of music to realise itself through, rather than a normal being who, during certain intervals in his bodily existence, wrote music'—a surprisingly fanciful and mystical conception for such a hardened positivist!

He invites us two or three times to dissociate the man and the artist—to recognise a disparity between them 'no less great than in the case of Wagner.' Is not this making things rather too easy? One need not be a great composer to contain many men within oneself. Who among us is the same man two days running?

If man and artist can be dissociated, what is criticism doing in its untiring concern with the man? It is an entirely impertinent concern.

But no. The man and the artist are contained by the one envelope of skin: they are a monad, and the suggested dissociation is verbal and academic. It does not help to assume that Beethoven's envelope contained by exception a double personality, when each of us is conscious that his own envelope contains different personalities by the dozen. There is no reason to think Beethoven and Wagner differed from us in kind, however enormously in degree. Criticism's warrant for breaking down the sanctities of the artist's private life is that the various inhabitants of the envelope, man and artist, soul and body, and multitudes of personalities, somehow are always one.

Mr. Newman does not make much of his concept of a 'spirit of music' which seized on Beethoven's body as its instrument. He gives it up in favour of 'the unconscious workings of his mind.' Of all composers Mr. Newman finds Beethoven 'the one who can most clearly be seen at almost every point to be obeying a voice of which he was unconscious.' Later we got the word 'subconsciously' used (p. 130) as a synonym for 'dimly.'

Are we ungrateful in feeling unsatisfied by this unconscious, so powerful and yet so elusive of apprehension? These pages do not define the unconscious. Only on p. 119 it is used where one would ordinarily say 'afterthought.' It is well known that by an afterthought Beethoven inserted the first bar of the Adagio in Op. 106. Mr. Newman calls this addition 'the strangest case of this unconscious urge towards an up-beat commencement.'

The whole theory is strange, and the ordinary reader feels he needs time to readjust his mind. Are we to understand that first-rate music can be produced like 'spirit messages' from a medium? And, anyhow, where is a dividing line between conscious and unconscious?

Would it not be as easy to argue that the Beethoven who upset the ink-pot and made himself offensive in the family circle was the unconscious one, and the musician the 'real' Beethoven?

Mr. Newman quotes many examples to show, as a typical obsession of Beethoven's unconsciousness, his frequent use in slow movements of a certain figure of three ascending notes (C, D, E, in the key of F, in his first example). The figure will hardly be recognised as a Beethoven mannerism, but Mr. Newman certainly proves Beethoven's characteristic use of it. He presses the point rather far, however, when he includes minor as well as major thirds in the same 'obsession,' and not only that, but also

such a chromatic ascent as E \flat , E \sharp , F, which it does not seem fair to count as at all the same sort of figure. Similar descending figures are, by the way, noticeable in many of Mr. Newman's examples, though he does not mention them.

Another remarkable theory worked out towards the end of the book is to the effect that Beethoven did not (as most people would have said was his way of work) hammer out sonata and symphony subjects and then develop them in movements, but that 'he began with the whole and worked back to the particular'—that is, he conceived the movement or symphony as a whole without subjects, inserting subjects when he came down to detail. The sketches for the Allegro of the 'Eroica' are analysed in this connection. We must here refer the interested reader to Mr. Newman's pages. A book by 'E. N.' embarrasses the reviewer with the discussable points it raises.

C.

In 'Rudiments of Music' Dr. C. H. Kitson has provided a compact, well-planned little book, giving all the essential facts, couched in simple, direct language. He ends with a set of questions and exercises. There is an abundance of music-type illustrations (Oxford University Press, 2s. 6d.).

Dame Ethel Smyth's pen has never been more vivacious than in her latest book, 'A Three-legged Tour in Greece.' She adopts the curious title because it seems to her that

... a tour carried out by a great-aunt and her great-niece has something of the three-legged race about it. In both cases the exuberance of the younger and more active of the partners has to be toned down to the scale of his yoke-fellow—who thereupon becomes equal to feats of pace and endurance that could never have been accomplished in simple harness.

It is clear, however, that this particular great-aunt—Dame Ethel herself—would be more than a match for most great-nieces. The discomforts and exertions of the pair are such as few tourists would voluntarily undertake in these days of soft travel. But the three-legged couple were blessed not only with physical vigour but also with a lively humour. Hence this record, full of gusto and with some really funny pages. (Heinemann, 7s. 6d.)

Mr. Scholes's 'The First Book of the Gramophone Record' has just been issued in a second edition. There are a good many changes, and the records discussed are increased from fifty to fifty-seven. No more need be said of a work so deservedly popular. (Oxford University Press, 4s. 6d.)

In 'Lyrics from the Old Song Books, collected and edited by Edmondstone Duncan,' are nearly seven hundred poems, in almost every style and drawn from practically every English lyrical poet from Chaucer onwards. There are also many traditional ballads. At the foot of each poem are particulars as to composers and publishers of musical settings. Such information might well have been a little more ample, but this is a defect that will not affect the value of the work as an anthology. (Routledge, 12s. 6d.)

Operatic guide books continue to appear, the latest being Gustav Kobbé's 'Wagner's Music-dramas Analysed, with the Leading Motives.' The author has already proved his qualifications in his 'Complete Opera Book,' produced some years ago. Here he applies the same readable methods, with a liberal

use of music-type illustrations and a few portraits of well-known singers in Wagnerian solos. (G. P. Putnam's Sons.)

We have received a copy of the 'Music Trades Diary, Directory, and Year-Book for 1927,' an annual containing many articles on trade subjects, and much information valuable to those in the musical business and profession. (Ernest & Co., Adelphi, 2s.)

From George Newnes comes Part 1 of 'The Stories of the Great Operas, with Music,' edited by Ernest Newman and Sir Landon Ronald (fifteen fortnightly parts, 1s. 3d. each). The works treated are 'Tannhäuser' and 'Othello.' Mr. Newman gives a short biography of the composer concerned, and an account of the genesis of each opera, along with a combination of opera-story and analysis, with music quotations. Sir Landon Ronald contributes a pianoforte solo arrangement of the 'Tannhäuser' Overture. The pictures seem to us to be the only weak side of the work. They are reproductions of photographs of actual performers, and in most cases the characters look dreadfully stiff, matter of fact, and unconvincing—as indeed they usually do on the stage. Some good imaginative drawings would have been far better. (The picture of the Hill of Venus, on page 7, moves us to irreverent mirth—anything less like a 'tumultuous dance' of Bacchantes and nymphs we cannot imagine.)

Sir Walford Davies recently contributed to the *Welsh Outlook* ten articles dealing with various musical matters in the Principality. These he has now issued in a booklet entitled 'The Musical Outlook in Wales in 1926.' (National Council of Music for the University of Wales, 1s.) He discusses local music-making, local festivals, the Eisteddfod, college music, music in training colleges and schools, &c., all with the unique blend of vision and practicability we expect from him. Though the book is primarily of interest to Welsh musical folk, there is hardly a page without some wise thought applicable to any community that wants to get the best out of music. He has shrewd things to say on the school pianoforte, and begins by a remark on keyboard instruments that is worth quoting:

In history, early organ keyboards are spoken of as having keys which could only be played with the whole fist. It is not clear that the improvements which bring far greater riches within finger-command of the player are all to the good. We have now got so far that one American composer has arranged to help his fingers with a piece of board twelve or fourteen inches long, with which he can play at once more notes than with all his fingers together. When a whole fist was needed for a note, one thing at least was assured—that no man could play more notes than his mind could contain; in other words—the think and the sound never failed to be able to companionise in a healthy partnership. But to be able to sound so many more notes than you can think has (with more than with the adventurous American with his board) been a real danger, or at least, a very questionable good.

And he gives good reasons why children should be taught first some single-strand instrument before being allowed to attack the pianoforte.

No. 2 of a series of booklets, 'Plain Guides to Lay Work,' issued by the S.P.C.K. (3d.), is entitled 'The Organist and Choirmaster,' and contains much good counsel tellingly expressed. The author, Mr. John Newton, begins by pointing out, rightly, that although

the offices are usually placed in this order, they should be reversed, the work of the choirmaster being the more important. We think so too, and have long since placed the titles accordingly in our monthly list of appointments. We wish Mr. Newton had similarly broken away from custom. The cover of his booklet would have brought the casual reader up with a jerk had it born the title, 'The Choirmaster and Organist.'

Among London music-makings for many years past the South Place Concerts have held a distinguished position. The records of the enterprises from February, 1887, to February, 1927, have just been compiled by W. S. Meadmore, and issued under the title of 'The Story of a Thousand Concerts' (F. A. Hawkins, 13, Thurlow Park Road, S.E. 21, 1s.).

'Beethoven: The Search for Reality.' By W. J. Turner.

[Benn, 18s.]

This book contains a dozen contemporary portraits of Beethoven. Were there no good portrait-painters in Beethoven's Vienna? The great man seems to have been almost as unlucky in seeking for a painter who could give us an adequate idea of his visible form as for a poet to write a sensible opera-libretto for him. Schimon's looks as though it may have been the best. It depicts a sly peasant, and that is about all.

As for the letterpress in this big and expensive book—the great bulk of which consists of extracts from Shedlock's translation of Beethoven's letters—pages 263-69 are worth reading. They are so good that one's exasperation at the impertinence and puerility that have gone before dies down. Up to that point Mr. Turner has been fumbling and making a scrap-book, and sneering at his inferiors—and others.

Then he succeeds at last in saying something fine—something quite surprisingly fine, for it is surely one of the rarest achievements to say anything at all penetrating about music. Mr. Turner's theme at this point is, to put it baldly, Beethoven's 'will to power,' his awareness of the inevitable defeat and the will's persistence in the everlasting combat:

... you find Beethoven at the very moments of his most delirious, most ecstatic exultation in his triumphant strength ... suddenly interrupting himself with a question. It is as though the voice of an inner censor had spoken, and pulled him up. He hesitates, the dominating will reasserts itself and presses forward to a higher peak of triumph. Again the censor speaks, and the will, under criticism, struggles intensely to purify itself and rise again. Once more the censor speaks. The will shudders, sheds still more of its dross, and lifts what remains of itself with an effort that is anguish to the listeners, and ascends still further. Again the censor speaks. ... This struggle becomes so frightful in Beethoven's last works—due to his power of both self-forgetfulness and self-recovery—that we are not always fit to listen to them.

And again:

It is Beethoven's supreme quality that not only did he refuse to cheat himself with a pretentious and insincere ritual (such as 'Parsifal'), pretending that he himself had made a sacrifice by a show, a spectacle of sacrifice—there being no real victim; but more than that, he actually sacrificed less than anybody (this is the supreme moral duty of the artist, not to sacrifice life to form), and up to his last day persisted in his

refusal to give up one jot of his human experience or in any way to agree with himself to limit it.

In these pages the author seems to us to have truly rendered an aspect of the phenomenon of Beethoven. The other good things are in stray sentences here and there, as for example:

Shakespeare had to struggle not to be engulfed in his sensibilities. This was never Beethoven's danger, but he had perhaps an even more difficult task. He had to develop his sensibility, to give expression to more vitality, more sheer horse-power of energy, than any [other] musician who has ever lived.

That the man who wrote pages 263-69 could have descended into the silliness of much of the rest makes Mr. Turner one of the puzzlers of our time. What imp possesses him? Open the book at page 250 and you find a list of composers with the colours they suggest attached. One is piebald; another is like red flannel. Childish!

The next moment Mr. Turner is furiously disparaging Bach in Beethoven's honour, and it is not as though he did not know better, for he has before admitted that when we arrange different characters of beauty into a hierarchy of beauty as if they were multiples of the same unit 'beauty,' we are simplifying and falsifying.' Nevertheless:

A Bach fugue is even more like a successful high jump than like a solved chess problem.

And a dummy Wagner, too, has to be flung on the Beethoven Centenary bonfire:

Wagner was never even fully conscious of his true self and of what he was really doing. He was just like a blind primitive eroticism functioning unconsciously.

What more need be said of such crimes of *lèse-musique* and *lèse-beauté* when the offender has convicted himself? But his pages bristle with impertinences. What is the sense of saying that because Grétry and Piccini (here called Puccini), Shakespeare and Schiller, were played at the Bonn Theatre in Beethoven's youth, 'opportunities not only for musical culture, but also for general culture were far higher' there than in present day Manchester and Birmingham?

There seem to be at least two fallacies telescoped in this curious pronouncement:

The faculty of perceiving smaller intervals than semitones underlies the perception of tonality, for the differences in keys in our tempered scale depend upon these and upon the fact that every musical note is composite.

And the confusion of thought is worse confounded by a footnote that suggests that not only has a given key a fixed character of its own, but further that this character remains the same at any pitch.

Perhaps the statement that all the thirty-two Piano-forte Sonatas were completed by the time that Beethoven was forty-two, should be counted among the numerous misprints of the book. To criticise the actual prose of so exceptionally accomplished a writer is rash, but he confuses 'will' and 'shall' like any Irishman, and he has a tiresome way of misusing the past infinitive—thus, 'He would have liked to have believed.'

C.

'Ludwig van Beethoven's Pianoforte Sonatas.' By William Behrend. Translated from the Danish by Ingeborg Lund.

[Dent, 6s.]

This book is a blend of biography and musical analysis. There is much to be said for thus considering side by side the man's work and his life,

especially when any one section of his output is so representative of the whole of a composer's creative years as are the Pianoforte Sonatas of Beethoven. But the method has its risks, and Mr. Behrend has not escaped them. He is too ready to associate certain works—and even certain movements—with episodes in the composer's life. One has only to recall that Beethoven usually had several works on the tapis, and that the actual composition of any one of them frequently lasted over a long period—sometimes years—in order to see that the autobiographical significance of his music must be general rather than particular. Mr. Behrend goes against the best evidence in connecting the 'Moonlight' Sonata with Beethoven's passion for Giulietta Guicciardi. True, the work is dedicated to her, but we know now that originally Beethoven had inscribed to Giulietta the Rondo in G, but wishing after all to give that work to the Countess Lichnowsky he asked Giulietta to return it. He then dedicated to her the C sharp minor Sonata—a simple fact that washes out from Mr. Behrend's book several romantic pages.

A kindred weakness of Mr. Behrend's is shown in the following passage (he is discussing the Funeral March Sonata):

It cannot be denied that the smoothly-flowing final movement, flexible and lightly emotional, accords strangely with the gloom of the Funeral March. It is difficult to find any connection between the two pieces, unless one would perceive fleeting shadows of the Funeral March in the scattered minor passages falling on the bright major movement. . . . One may probably venture to suppose that this movement did not mean more to him than a vivacious pianistic close of a sonata, in which it was necessary to efface or soften the mournful impression of the Funeral March.

It needs no great daring to 'venture to suppose' that Beethoven, like every other composer who knows his job, was aware of the importance of contrast and so quite naturally ended the Sonata (as he did most of his companions) with a bright movement.

Similarly, in speaking of the early D major Sonata, Mr. Behrend, after pointing out that the *Largo e mesto* is 'one of those works which are born of the pain and suffering of an artist for our joy and edification,' adds:

It is less easy to explain the connection between this deeply felt and impressive *Largo* and the movements that follow it, the pleasant but not very considerable *Menuetto*, and the closing *Rondo*, which seems to be amiably questing or searching. Can it be explained as a fulfilment of the psychological law by which human nature can bear only a certain measure of sorrow and anguish? When the measure is full a reaction sets in, bringing forgetfulness or repose in gentler moods, in remembering happier times, to a mind not morbidly weakened.

The time is long past for such sentimental speculation over a matter that can be explained (if anybody needs such explanation) by the simple and practical demands for contrast between the movements of a sonata.

This tendency on Mr. Behrend's part is dwelt on because Beethoven and his music have suffered from an overdose of such writing. Composer and music alike have everything to gain and nothing to lose from a more commonsense approach.

Having had this grumble at the author, one may warmly recommend his book for its enthusiasm, its appreciation of the poetry of the Sonatas, and for its readable qualities. There are some excellently-reproduced portraits and facsimiles; and M. Cortot contributes an Introduction.

H. G.

'Wagner and Wagenseil.' By Herbert Thompson.

[Oxford University Press, 10s. 6d.]

That Wagner, in writing 'The Mastersingers,' owed something to an old Nuremberg scholar named Wagenseil has always been generally known. The extent of his indebtedness, however, has been only vaguely realised. Johann Christoph Wagenseil was a Doctor and Professor of Law, born at Nuremberg in 1633. He left a book, mostly in Latin, with an Appendix, entitled: 'Johann Christof Wagenseil's Book of the Mastersingers' Gracious Art; its origin, practice, utility, and Rules.' From this Dr. Thompson extracts and sets forth very attractively the points in which Wagner followed Wagenseil.

It is interesting to see that Wagner took the names of his Mastersingers, with only one alteration, from Wagenseil's list of twelve old Nuremberg masters. The alteration is in the Christian name of Zorn, from Fritz to Balthasar. What a happy choice was that of Beckmesser for the pedant! We could not imagine the character being called by any of the other names—least of all Vogel or Nachtigal. As Dr. Thompson says, 'Beckmesser' is so apt that 'it seems like a happy invention.' (In the first sketch of the opera Wagner calls the pedant 'Veit Hanslich'—a rather too obvious hit at the critic Hanslick.) It is a pity Wagenseil gives only the quaint titles of certain of the traditional Mastersinger tunes. We should like to see, for example, what differences of style, if any, are shown by 'The Hardkick tone,' 'The Extra-short Evening red tone,' 'The Sweet-smelling Marjoram tone,' 'The English-Tin tone,' 'The Frog tone,' and 'The Fat-Badger tone.' He does quote, however, the 'Four Crowned tones.' Dr. Thompson reproduces the first of them, and we see at once that Wagner borrowed its opening phrase ($\text{d}:\text{d}:\text{m}:\text{s}:\text{s}:\text{l}:\text{s}$), and from it evolved the second of his two Mastersinger themes. (One of the best of recent musical misprints, by the way, occurs in a contemporary, where the 'Four Crowned tones' are twice referred to as 'Four Crowned Tories'.) Other reproductions from Wagenseil are facsimiles of his title-page, a portrait of Wilhelm Weber, a famous 'Sprach-sprecher' (a very early type of 'improviser' at weddings and other social events), a page of music, and a bird's-eye illustration of 17th-century Nuremberg. Dr. Thompson's delightful little book is handsomely produced.

G.

'A Biographical Dictionary of Old English Music.'

By Jeffrey Pulver.

[Kegan Paul, 25s.]

Our debt to Mr. Pulver, already considerable, is greatly increased by this fine Dictionary. The period covered is that from the Reading *rola* to Purcell—a rich and fascinating portion of English musical history that has until lately been explored only in bits. As Mr. Pulver shows, this country produced during the period not only composers, but performers of the first rank in all the branches of executive art possible. More; there were in mediæval England writers of musical treatises

. . . whose knowledge was sufficiently profound to command the respect of their Continental colleagues, and whose experience was great, and varied enough to cause instruction to go forth from these Islands to the Low Countries and Paris.

This is a department of our musical past concerning which little is known, and a very interesting paper might be written on the theorists included in this Dictionary. The main impression left by a study of Mr. Pulver's book is not that of a country blessed by a few shining lights—the Byrds, Gibbonses, and Dowlands—but rather of a busy community of musicians of all statures and varied activities. This is due to Mr. Pulver's wise decision to include many names hitherto little known; he does this

... in order to show that the musical landscape of England was not composed only of some half-dozen lofty but isolated peaks which stood majestic though lonely in a level plain, but rather to demonstrate that the average height was at least as considerable as that observable on the continent of Europe.

Comprehensive as the book is—it runs beyond five hundred large pages—Mr. Pulver assures us that his problem was not to discover enough good musicians to fill it, but rather whom to leave out.

Mr. Pulver holds that the importance of a composer often depends, not on the amount or quality of the music he left, but on the light that certain details of his life shed on the musical state of the period. That this is true is proved by the fact that some of the most interesting passages in the book are concerned with unfamiliar names. For example, how many of us have hitherto heard of Nicholas Staggins? Yet he was a considerable figure in his day (he died in 1700), and his life provides us with six columns of interesting matter. As a composer he is a good example of the mere talent who appears to his contemporaries as a genius:

Mr. Staggins [says the librettist of his 'Calisto'] not only delighted us with his excellent composition, but with the hopes of seeing in a very short time a master of music in England equal to any France or Italy have produced.

England saw him—several of him, in fact—but none of him was named Staggins. Perhaps Nicholas's habits were against him, for a few years before his death Mr. Anthony Nurse, brewer, petitioned the Lord Chamberlain for the payment of £120 for 'beare and ale' supplied to him. So large a sum in those days could buy a lake of 'beare.'

Much light is thrown on unfamiliar ground by the inclusion of early publishers and musical instrument makers, as well as of performers of all kinds.

Among the latter it is good to find nine columns devoted to the violist, Christopher Simpson, a sterling Englishman and a great player.

Mr. Pulver puts readers on the track of modern reprints and editions of works of the composers, with a special eye to the lesser men. In view of a future edition he might well overhaul the 'Old English Organ Music' series, edited by John E. West, wherein are to be found what appear to be the only easily procurable examples of Richard Alwood, Roseingrave, and one or two others. The only fault in the arrangement of the matter is that dates of birth and death have to be hunted for, instead of being seen at a glance at the beginning of each article. (But the matter is almost invariably so interesting that it is 'good hunting.') The Index deserves a good word for its system and comprehensiveness—over thirty pages.

H. G.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

Seventeenth Annual Report of the Organists' Benevolent League, 1926. From the Secretary of the League, Royal College of Organists, Kensington Gore, S.W.7.

'The Style of Palestrina and the Dissonance.' By Knud Jeppesen. With an Introduction by Edward J. Dent. Translated into English by Margaret W. Hamerik. Pp. 272. Oxford University Press.

'Le Toucher Musical par l'Education de la Main.' By Marie Jaëll. Pp. 74. Paris: Les Presses Universitaires de France.

'Singing Soldiers.' By John J. Niles. Pp. 171. Charles Scribner, 10s. 6d.

'Cantabile.' Songs and Poems by John Caldwell-Johnston. Pp. 78. East and West, Ltd., 5s.

'Beethoven, raconté par ceux qui l'ont vu.' Lettres, mémoires, &c., réunis et traduits par J.-G. Prod'homme. Pp. 263. Paris: Librairie Stock.

'The Way to Sing.' Frantz Proschowsky. Pp. 131. Boston: C. C. Birchard; London: Hawkes, 10s.

'Clara Schumann-Johannes Brahms. Briefe.' Aus den Jahren 1853-96. Im Auftrage von Marie Schumann herausgegeben von Berthold Litzmann. 2 vols. Leipzig: Breitkopf & Härtel.

'A Hundred Years of Grand Opera in New York, 1825-1925.' A record of performances. By Julius Mattfeld. Pp. 107. New York: New York Public Library, \$1.

'Opera Plots.' An Index to the Stories of Operas, Operettas, &c., from the 16th to the 20th Century. By Waldemar Rieck. Pp. 102. New York, New York Public Library, 75 cents.

'Music: Classical, Romantic, and Modern.' By Eaglefield Hull. Pp. 473. Dent, 10s. 6d.

Gramophone Notes

BY 'DISCUS'

COLUMBIA

After the Beethoven flood, a small and mostly unexciting parcel. The outstanding thing is the 'Flying Dutchman' Overture, played by the Philharmonic Orchestra, conducted by Bruno Walter. This is duly vivid, and on the odd side of the second record is another stirring Wagner number—the Introduction to Act 3 of 'Lohengrin' (L1961-66).

Antoni Sala, as usual, gives us delightful playing, well recorded, in the Vivace from Sammartini's Sonata in G and an Allegretto of Boccherini—the latter piece as 'tune' as the familiar Minuet in A (4258).

Joseph Szigeti is heard in Darius Milhaud's 'Le Printemps' (unexpectedly simple, but still rather bleak, and decked with more thorns than blooms) and Dvořák's E minor 'Slavonic Dance,' in the Kreisler version (L1963).

A couple of Chopin pieces—the F major Waltz and the A flat Etude (Op. 25, No. 1)—are William Murdoch's contribution this month. He is well up to his usual high standard (D1567).

The Grenadier Guards Band is simply wasted on Eckersberg's 'Battle of Waterloo'—a tame affair, far less exciting and of less musical interest than any of the tattoo records. We are unmoved, even when the entire British Army (numbering fully two dozen men) gives a couple of well-drilled cheers (9184).

The Don Cossack Choir provides a first-rate record—an old Cossack folk-song, full of vivid effects, and Tchaikovsky's 'We praise Thee, O Lord' (9186).

Muriel Trunkill sings richly a poor song by Teresa del Riego, 'Sink, red sun,' and 'On the Banks of Allan Water' (4259).

So much has been written lately of Eva Turner's singing that I expected something a good deal better than is forthcoming in her records of 'Voi lo sapete' and 'Vissi d'arte.' The tone is too often shrill. The strong point is the dramatic style; there is even a feminine version of the Caruso choking sob. The records make it easy to understand Miss Turner's success in Italian opera-houses (L1836).

From a purely singing point of view this month's honours go to Hubert Eisdell and Dennis Noble. The former sings Coningsby Clarke's 'Daphne' and Besly's 'My bird of April days' (D1566); Mr. Noble is heard in Trotère's 'Muleteer of Malaga' and Tipton's 'Spirit Flower' (4260). The songs are of no importance, but the singing in all cases is admirable. Diction is above the average, and both men give us some first-rate *mezzo-voce* passages.

H.M.V.

The records of the 'Nutcracker' Suite, played by the Philadelphia Symphony Orchestra, under Leopold Stokowski, are disappointing on the whole. The orchestra, we know, is one of the most efficient in the world. But efficiency is often paid for by more than hard work and dollars: it may cost you something in freshness as well. This performance strikes me as matter-of-fact, and even heavy-footed at times. The latter defect is due partly to the over-powerful effect, evidently brought about by playing in an empty and very resonant hall. As a result, some delicate solo passages become magnified and put out of scale. The echo is also responsible for some lack of clarity. New recording and empty halls have set a fresh array of problems for the companies' scientists (D1214-16).

Far better is the suite of pieces from 'L'Arlésienne,' played by the Covent Garden Orchestra, conducted by Eugène Goossens. Some over-keen tone is not out of place in this music, and the Prelude and Farandole come off well. The remaining movement is the Adagietto, which is less tender than it ought to be (C1319-20).

A fine example of operatic choral singing, vividly reproduced, is that of La Scala chorus in excerpts from 'Cavalleria Rusticana' and 'Pagliacci.' The 'Bell' chorus from the latter is particularly good (C1317).

I thought I had finished trying over Beethoven's records for the present, but along comes another consignment—the F major (Op. 135) and G major Quartets, played by the Flonzaley party. All are of the high quality we expect from such a team. I like especially the performance of the Vivace of the F major, in which the rough humour is made the most of. There are not many better examples of the unbuttoned Beethoven than here. The explosive E flat—akin to the famous C sharp in the Finale of the eighth Symphony—and the violoncello's maddening insistence on the little twirling quaver figure, are genuine bits of musical low comedy. On the odd side of the F major Quartet records is the Minuet from the early C minor (DA847-50). The charming G major leaves nothing to be desired in spirit and delicacy (DA851-54).

Moiseiwitsch plays a couple of pieces by Chasins—'Flirtations in a Chinese Garden' and 'Rush Hour in Hong Kong'—which seem hardly worth the trouble. He also develops the 'rush hour' idea by showing us how quickly he can play Chopin's A flat Impromptu, a piece of knowledge we could dispense with, for the pace kills the music (D1217).

Four of Mendelssohn's 'Songs without Words' (including the 'Spring Song' and 'Bees' Wedding') are attractively played by Mark Hambourg (B2433).

The only organ record is of Reginald Goss-Custard playing at Kingsway Hall two pieces by Hollins—'Spring Song' and 'Grand Chœur' in C. (The label wrongly ascribes the latter to Dubois.) The pace is right for the music, but a bit too quick for the recording apparatus (C1316).

The combination of organ and choir is unusually successful in the record of the Chapel Royal Choir singing 'Jerusalem,' and a chorus from Mendelssohn's 'Christus,' 'There shall a star.' Parry's song, however, calls for a crowd, hence the Mendelssohn is the better of the two. The singing here is capital, and organ and voices are well balanced. Better diction is needed, however. Choralists generally seem to forget that a bit of extra incisiveness must be available for recording purposes (E451).

There are a good many vocal records: John Goss in four sea shanties, the Cathedral Male-Voice Quartet co-operating with rousing effect (B2420); Elisabeth Schumann in two Mozart arias (beautiful singing and an exquisitely played orchestral part: DB1011); Joseph Hislop in Montague Phillips's 'Nightfall at Sea' and Coates's 'I heard you singing' (rich, warm voice and style, but he gives us the words only fitfully: DA818); Anne Thursfield in two admirably sung French songs—Fauré's 'Clair de Lune' and Hahn's 'L'heure exquise' (E452); Marcel Journet, who pours out a magnificent voice on mere religiosities—'Les Rameaux,' by Fauré (not the Fauré, but a far inferior composer of the same name), and Luce's 'O Salutaris Hostia' (DB923); Florence Austral, who does the same, the religiosities in her case being by Gounod (D1212); Robert Radford, rather sketchy in some of the floridities of 'Why do the nations' and 'Rolling in foaming billows' (D1213); and Margaret Sheridan, whose singing of Herbert Hughes's arrangement of 'I know where I'm goin' and Weatherley's 'Danny Boy' is disappointing. The latter song especially—its tune is the 'Londonderry Air'—calls for something very different from this pinched, wavering tone and meagre phrasing (DA832).

VOCALION

The 'Flying Dutchman' Overture will soon be one of the most frequently recorded of pieces. Here is yet another record of it, and a very good one, the players being the Festival Symphony Orchestra, conducted by Adrian Boult (K05296).

The 'Poet and Peasant' also turns up frequently. The Life Guards Band (Lieut. W. Gibson) makes the usual stirring effect with it (K05298).

A brilliant pianoforte record is that of Liszt's twelfth 'Hungarian Rhapsody,' played by Sapelnikov (A0269).

There are two additions to the Gilbert-Sullivan series—'For he's gone and married Yum-Yum' and 'Willow, tit willow' (X9979); and 'The flowers that bloom in the spring' and 'Brightly dawns our wedding day' (X9978). The singing is generally

good, but the production—and therefore the diction—of the contralto soloist is bad. She swallows half the tone and most of the words. The madrigal calls for lighter treatment and cleaner vocal lines; the voices are so unsteady that the tuning is affected.

NATIONAL GRAMOPHONIC SOCIETY

The latest batch of records suffers badly from the noisy surface. The N.G.S. really must look into this. So many of the delicate passages are ruined that it is unfair to discuss the performances. The new issues are of Corelli's 'Christmas Night' Concerto, Debussy's Two Dances (with Ethel Bartlett as pianist), Delius's 'Summer Night on the River,' Mozart's C major Symphony, No. 22, and Peter Warlock's Serenade for strings. The orchestra is that of the Society, conducted by John Barbirolli. Now, Compton Mackenzie, stir up somebody about that scratch!

Player-Piano Notes

Duo-Art.—In a pianoforte arrangement of string music we inevitably miss much of the variety and *sostenuto*. Nevertheless the anonymous arranger of the slow movement from Brahms's Sextet in B flat has done his work so well that the music sounds as if written for the keyboard. Harold Bauer's playing of it is remarkably good; the *legato* octave scale-passages especially are beautiful (3707).

More fine playing by Stoessel is heard in the second roll of Tchaikovsky's 'Pathetic' Symphony (first movement, second part). This maintains the high standard set in the first part reviewed here last month, and is another example of a transcription completely justifying itself by results (509).

Percy Grainger seems to have caught the right spirit in his performance of 'The Leprechaun's Dance' (Stanford-Grainger); he shows this particular brand of fairy to be not only soft-footed, but also full of a quiet, chuckling humour (6572).

Dohnányi's sparkling 'Etude Caprice,' Op. 28, No. 6, is brilliantly played by Andrew Haigh (3139).

In Grieg's 'The Secret' (6683), Rudolph Ganz makes a rather too liberal use of *rubato*, but the performance is otherwise good.

Hand-played.—The better of the two examples received is Moszkowski's light and picturesque 'Guitarre' (A973c). It is played by Hofmann, on whose performance it is unnecessary to comment. 'Marche Lorraine' by Ganne is a cheerful, ordinary affair, and is well treated by the duettists, Frank Banta and Hugo Frey (A977d).

Metrostyle.—This is a small but excellent selection. In Beethoven's Sonata in A, Op. 101 (third movement), a good result, on the whole, can be had by following the line fairly closely, but those who care to take a little extra trouble would do well to work out the scheme of expression indicated in a good edition of the Sonata (T30308c).

It is not easy to realise at once the rhythm of Cervantes's short 'Danzas' (Nos. 6, 7, and 11), but they are cheerful and attractive (T30311a).

Bach's Prelude and Fugue in B minor in Part 1 of the 'Forty-eight' does not find favour with everyone. The Fugue is long and tortuous, and there is a good deal of harmonic asperity—beautifully contrasted, however,

by the delightful diatonic episodes. It is one of Bach's most heart-searching fugues, and is full of interest on the constructional side. The player-pianist to whom it is new should persevere. There is plenty of work for him, particularly in regard to phrasing; and though the roll is well cut and edited, a knowledge of the music is absolutely necessary in order to get the best results. The Prelude is a flowing movement that will be enjoyed at once (T24692c).

Easy to manage and understand is Brahms's 'Capriccio' in B minor—good results with very little trouble (T30310b). D. G.

Wireless Notes

BY 'ARIEL'

The Beethoven Centenary concert gave us the first performance in this country of Weingartner's arrangement for stringed orchestra of the 'Grosse Fuge.' Several writers during the past few months have urged that such a transcription should be made, not knowing that Weingartner had already made it. The new version, of course, does not hide certain of the Fugue's weaknesses, but it mitigates its immense length by increasing the variety. Weingartner might have done even more in this way by giving the *meno mosso* sections to a string quartet, thus making the work a kind of *concerto grosso*. However, good as it was to hear this remarkable Fugue, I could not help wishing that Elgar would transcribe it for full orchestra—the only fit medium for so vast a movement. By the way, I have heard that Weingartner has also orchestrated the Fugue from the B flat Pianoforte Sonata. If this be so, it is to be hoped that the B.B.C. will give us an early opportunity of hearing it—for, whatever opponents of broadcasting may say, the fact remains that we have to look mainly to the B.B.C. for performances of new and unfamiliar works.

The Good Friday broadcast of 'Gerontius' was so good as to lead us to expect the transmission of large-scale choral works to be as successful as that of chamber and orchestral music. The soloists—Olga Haley, Steuart Wilson, and Harold Williams—were a fine trio. The Wireless Choir has made great strides.

The latest attack on broadcasting comes from Mr. H. G. Wells. From such a source one expects a devastating onslaught, yet it is one of the feeblest. Mr. Wells begins with a summary of the good things he imagines listeners to have anticipated with the coming of radio. Among them he includes:

... the best music . . . Chaliapin and Melba would sing to us.

Well; haven't we had the best music, supplied with a liberality and (above all) with a catholicity and enterprise no concert-hall has ever given us? And we have sat at the feet of most of the world's great performers, including the pair named by Mr. Wells.

Yet, with these facts staring him in the face, he goes on to say:

It didn't turn out like that. Instead of first-rate came tenth-rate; the music was by the Little Winkle-beach Pier Band.

'Little Winklebeach Pier Band': Funny Mr. Wells! Laugh, everybody! (Ha! Ha!) Yes; that's all it's worth, even with an effort. Some day, when Mr. Wells has occasion to invent a typical village, he will sparkle again, and flash out some such name as Slushtown-cum-Puddle.

However, leaving prospective wit, let us look at Mr. Wells's fiction and see how it compares with fact.

Sea-side bands we have heard, of course, not because they belong to Great Whelkville or Ooze-town Magna (this rapier-like play with names is catching!), but for the reason that a considerable proportion of listeners want the kind of fare that sea-side bands and entertainers provide. We may regret and marvel at their taste (in fact, we do), but their licence-money is as good as that of the listeners who want chamber music: having paid for their share of the piper, they have a right to call their share of the tune.

But Mr. Wells says 'Instead of first-rate.' It would have been easy to be accurate, and write 'In addition to first-rate.' But Mr. Wells is under contract to supply the *Sunday Express* with articles which that paper regularly describes as 'brilliant' and 'vigorous,' and we all know how both qualities (especially the former) are apt to peter out if a writer pays more than passing homage to truth.

The series of concerts broadcast from the Albert Hall would alone give the lie to Mr. Wells. Not only have they provided us with a magnificent orchestra, conducted by twelve of the greatest conductors of to-day, with soloists of equal eminence. They have done more, in giving the whole public of this country an opportunity of hearing works that, if we depended on the ordinary concert-hall, might never be heard at all, or at most by no more than a few hundred people. And as a background for these special events we have heard, week in, week out, a constant succession of fine music of all kinds, including much capital stuff that even the most inveterate concert-goer for many years past has never heard.

We should hear the best music. . . . It didn't turn out like that. Instead of the first-rate came tenth-rate; the music was by the Little Winklebeach Pier Band.

I quote Mr. Wells again, because only by reminding ourselves of this 'brilliant' futility are we able to count our blessings with the right thoroughness and thankfulness. In fact, if I had to write a long article in praise of the B.B.C., I should adopt the *rondo* form, with Mr. Wells's remark as the recurring theme, in order to throw up the virtues of the Corporation.

My concern here is with the music, so I dare not linger over the wild statements Mr. Wells makes concerning other parts of the B.B.C. programmes. Being under no obligation to be 'brilliant' or 'vigorous,' however, I can afford to be fair, so I quote Mr. Wells's solitary constructive paragraph, the final one in his article:

Yet my discouraging forecast is mingled with regret. There could be one very fine use made of broadcasting, though I cannot imagine how it could be put upon a commercially paying footing. There are in the world

a sad minority of lonely people, isolated people, endangered helpless people, sleepless people, suffering people who must lie on their backs, and who cannot handle books—and there are the blind. Convenient, portable, and not too noisy listening instruments now exist, and for this band of exceptional folk I wish there could be a transmission, day and night—and the slack hours of the night for them are often more dreadful than the day—of fine, lovely, and heartening music, beautiful chanting, and the reciting of a sort of heroic anthology. The sturdy will of the race, the courage in the world, could speak to its faltering sons and daughters. There can be a great hunger for the human voice. How good for many a tormented spirit to hear in the darkness: 'Let not your heart be troubled, neither let it be afraid!'

Here is a beautiful idea, which ought surely to bear fruit, even though it would involve a financial loss. Let anyone who knows the tortures of insomnia (even when no physical suffering is present as well) reflect on the comfort to be derived from the mere knowledge that through a switch at the bedside the consolatory and healing beauties of music and literature are within reach at a moment's notice. The terror that walks in darkness will be exorcised with no more to-do than reaching out an arm.

P.S.—What a tragedy it is that our popular press has so little sense of fitness! The passage quoted above strikes a note too rarely struck, and ends with a touch of poetry. Yet the *Sunday Express* knows its job so poorly that it can butt in with a commercial notice in heavy type, without so much as a 'rule' to serve as buffer. This is how its clumsy hoof shatters the dream:

How good for many a tormented spirit to hear in the darkness: 'Let not your heart be troubled, neither let it be afraid!'

Another vigorous article by H. G. Wells will appear on Sunday week.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS CHOIR-TRAINING EXAMINATIONS

The Choir-Training Diploma and Certificate Examinations will both be held at the College on Wednesday and Thursday, May 18 and 19.

Two Lectures on Choir-Training will be given at the College on Tuesday, May 17, at 3.30 p.m., by Dr. Harold E. Darke (subject: 'The Choice of Church Music'), and at 6.30 p.m. by Dr. A. Eaglefield-Hull (subject: 'In the Choirmaster's Workshop,' with special hints on the vocal pieces set for the R.C.O. Choir-Training Examinations). Admission free—no tickets required.

H. A. HARDING, *Hon. Secretary.*

PETERBOROUGH CATHEDRAL

In the April *Musical Times* we announced that a performance of the 'St. Matthew' Passion was to take place on March 24—too late for notice in that number. The event was so successful, and in several respects so unusual, that we return to it. The singers numbered fourteen hundred, drawn from some forty centres, as widely separated as Melton Mowbray in the West, King's Lynn in the East, Boston in the North, and Huntingdon in the South. The orchestra was the London Symphony; Dr. Alan Gray was at the organ; Dr. Gordon Slater, of

Boston, played the continuo; and Dr. Henry Coleman conducted. The congregation numbered four thousand. The performance is reported to have been of great excellence. The amount of organization involved must have been enormous, and no praise is too high for Dr. Coleman, on whose shoulders the bulk of the work fell, and to whose initiative we understand the occasion was due. It is easy to bring forward objections to a performance of Bach's work on such a vast scale, but we believe that all adverse criticism fails before two simple facts: (1) the actual result, which was of an impressiveness rare even in these days of big undertakings; and (2) the beneficial effect of the study of this great work by so many singers spread over so wide an area. Even the choirs whose part was confined to the singing of the Chorales must have had their conception of hymnody raised, besides enjoying the experience of taking part in the performance of a masterpiece. We add, for the sake of completeness, that the soloists were Miss Joan Elwes, Miss Margaret Balfour, Mr. Tom Pickering, and Mr. Howard Fry. But these excellent artists will be the first to acknowledge that the thing that mattered most was the participation by an army of chorallists, many hundreds of whom would have been ignorant of the work but for this opportunity of sharing in the singing of it.

OPENING OF MARCEL DUPRÉ'S ORGAN

At M. Dupré's house, 40, Boulevard Anatole France, Meudon, near Paris, on March 26, a Soirée d'Inauguration was held, the occasion being the opening of the new hall, built as an annexe, and of the three-manual organ once the property of Alexandre Guilmant. The Soirée began with a few words of welcome by M. Dupré, after which he gave a short recital, the programme being as follows:

Allegro Appassionato, Sonata No. 5	... A. Guilmant
Passacaglia and Fugue	... J. S. Bach
Pastorale	... César Franck
Intermezzo from Fantaisie in E minor (organ and pianoforte)	... Marcel Dupré
Scherzo, Symphony No. 4	... C. M. Widor
Variations sur un Noël Ancien	... Marcel Dupré
Improvisation	

Dupré, obviously inspired by the occasion, played with even more vivacity than usual, and with great breadth of expression. In his own Intermezzo, Mlle. Marguerite Dupré, the daughter of the house, was at the pianoforte, and later received an ovation for her excellent and finished playing. An interesting theme for the Improvisation was given by Paul Paray, conductor of the Lamoureux Orchestra, and Dupré extemporised upon it in his own inimitable style. As an encore, Dupré played the 'Spinning Song' from his 'Suite Bretonne.' The occasion was a memorable one. Over three hundred guests attended, among them being M. Boujou, Prefect of the Seine district, M. Dalsème, Mayor of Meudon, M. Louis Masson, Director of the Opéra-Comique, M. Massis, Director of Troyes Conservatoire, Madame Batique, of Marseilles Conservatoire, and numerous other celebrities in the French musical world. Mr. Henry Willis, the organ-builder, was also present, with Mr. Donald Harrison of the same firm, both being close personal friends of M. and Madame Dupré. (Communicated.)

Large attendances were a feature at the Romsey Abbey Music Festival on March 29 and 30, when Palestrina's 'Stabat Mater,' the 'St. John' Passion, and 'The Messiah' were the chief choral works. The conductors were Mr. Francis J. Hill and Mr. John A. Davison. The singers were drawn from Pewsey, Southampton, Winchester, the Abbey Choir, and the Choral Societies of Dauntsey and Marlborough Schools. There was an orchestra of twenty five, and the organists were Dr. Heathcote Statham and Mr. C. Tryhorn.

A selection from the 'St. John' Passion was sung at St. Cuthbert's, Carlisle, on April 13, by the choir, augmented. Mr. C. F. Eastwood conducted, and the Rev. F. J. Buckle, Precentor of the Cathedral, was at the organ.

A Beethoven recital was given at St. Philip and St. James, Booterstown, Dublin, by Mr. F. C. J. Swanton (Scherzo from seventh Symphony, Finale from fifth Symphony, &c., with vocal and violin items).—A similar recital took place at St. Mary's, Walmer, when Mr. J. Sterndale Grundy played a Funeral March, the Adagio from the 'Pathétique' Sonata, &c. Violin and vocal solos also had a place in the programme.

The combined choirs of the Southampton (Avenue), Romsey, and Winchester Congregational Churches gave capital performances of 'The Creation,' at Southampton on March 28, and at Winchester on March 31, conducted by Mr. Hubert Smith, of Winchester Cathedral, with Mr. D. Cecil Williams at the organ. The soloists were Miss May de Vaux Fowler, Mr. Frank Major, and Mr. T. Dean.

At Boston Parish Church, on April 7, the 'St. Matthew' Passion was sung by the Boston Choral Society. The Billingham Choral Society took part in the Chorales, and the Parish Church choirboys sang the ripieno soprano part. Dr. Gordon Slater conducted, Mr. George C. Gray was at the organ, and Dr. Henry Coleman played the continuo. There was a good quintet of soloists.

The 'St. John' Passion was sung at the Parish Church, Richmond, Yorkshire, on April 6, by the Richmondshire Choral Society and the Parish Church Choir, with accompaniment by pianoforte (Mr. James Benstead) and organ (Mr. Herbert Bardgett), conducted by Mr. Arthur Fountain. Report speaks of the performance as being of a very high order.

A pianoforte and organ recital was given at St. George's Presbyterian Church, Blackburn, on April 7, by Mr. William Nield and Mr. Fred J. Hoskin. The programme included Pianoforte Concertos by Mozart (in A) and Mendelssohn (in G minor), and the Barcarolle from Sterndale Bennett's F minor Concerto.

A selection from the 'St. Matthew' Passion was sung at St. Gabriel's, Cricklewood, on April 7, with an accompaniment of organ (Mr. Stanley Hart) and strings. The soloists were Miss Maynard Lee, Mr. Mackenzie Lang, and Mr. Theodore Hughes. The soprano arias were sung by boys of the choir. Mr. Frederick Belchamber conducted.

Dvorák's 'Stabat Mater' was impressively sung at Durham Cathedral on March 12, by the Cathedral and Special Chords (a hundred and twenty voices), conducted by the Rev. Arnold D. Culley, the Precentor. There was an orchestra of thirty-six, and Mr. Cyril B. Maude was at the organ.

The organ at Hong Kong Cathedral has been reconstructed by Messrs. Blackett & Howden, and is now a three-manual of forty-four stops. Opening recitals were given by Mr. Frederick Mason (the Cathedral organist) and Mr. Rupert Baldwin.

Mendelssohn's 'Christus' and Elgar's 'Light of the World' were performed at St. Asaph Cathedral on April 7, by a choir of seventy, conducted by Dr. H. C. L. Stocks. Mr. Alfred Allen was at the organ, and the soloist was Mrs. Forder.

The annual Festival of the Southwark Diocesan Plainsong Association will take place on May 12, at 8. General Rehearsal, May 5, at 7.30. Last year's service book will be used; copies (1s.) from the hon. secretary, Mr. Godfrey Seats, 4, Kilmore Road, S.E.23.

Brahms's 'Requiem' was admirably performed at St. Chad's, Far Headingley, Leeds, on April 7, by the Church choir, augmented. Miss Elsie Suddaby and Mr. Walter Batley sang the solos, Mr. William Walker was at the organ, and Mr. Percy Richardson conducted.

Handel's 'Passion of Christ' was sung at the Wesleyan Methodist Church, Jackson's Lane, Highgate, on March 27, conducted by the Rev. S. Yelland Richards, and preceded by an organ recital by Miss Edna C. Howard.

Arthur Somervell's Passion Music was performed, with organ, pianoforte, and string accompaniment, at St. Luke's, West Norwood, on Good Friday, conducted by Mr. Cyril Winn.

Charles Wood's 'St. Mark' Passion was sung at St. Cuthbert's, Wells, on April 7, conducted by Mr. H. Partridge. Mr. C. H. Trevor accompanied, and prefaced the service with a recital of appropriate organ music.

Messrs. Rushworth & Dreaper have completed an organ for the Baptist Church, Egremont, Cheshire—a two-manual of eleven stops and fourteen pistons.

The Grafton Philharmonic Society sang the 'St. Matthew' Passion at Clapham Congregational Church on April 11, conducted by Mr. Henry F. Hall.

[Since writing the above Notes we have received a large number of reports of Bach 'Passion' performances—far too many to include.]

RECITALS

Mr. Guy Michell, St. Matthew's, Worthing—Allegro (Symphony No. 1), *Macquaire*; Fugue in G, *Bach*; Scherzo in G minor, *Boss*.

Dr. William H. Harris, Liverpool Cathedral—Fantasy on 'Babylon's Streams,' *W. H. Harris*; Prelude and Fugue in A minor, *Bach*; Sarabande, *Debussy*; Slow movement ('London' Symphony), *Vaughan Williams*; Symphony No. 6 (first movement), *Wagner*.

Mr. G. J. Metzler, St. Stephen's Walbrook—Sonata No. 4, *Rheinberger*; Chorale Preludes on 'St. Peter,' *Darke*, and 'Jesu, dulcis memoria,' *Walford Davies*; Benedictus (Sonata Britannica), *Stanford*.

Dr. Alan Gray, Liverpool Cathedral—Fantasia, *Bubeck*; Pastoral, *Frank*; Introduction and Passacaglia, *Alan Gray*; Meditation, *Hillemaeker*; Prelude in the form of a Chaconne, *Stanford*.

Mr. G. Thalben Ball, Christ Church, Lancaster Gate, W.—Overture to 'Ariadante,' *Handel*; Sonata in D flat, *Rheinberger*; Canzone, *Karg-Elert*; Three Versets, *Dupré*; Prelude and Fugue on B A C H, *Liszt*.

Miss Lilian Coombes, St. Mary-le-Bow—Evening Hymn, *Purcell*; Chorale Prelude on the Agincourt Song, *F. H. Wood*; Prelude and Fugue in G, *Bach*; Concert Fantasia on 'Hanover,' *Lemare*.

Mr. H. C. Warilow, National Institute for the Blind—Postlude in D minor, *Stanford*; Intermezzo (Sonata No. 4), *Rheinberger*; Andante in D, *Hollins*; Tuba Tune, *Norman Cocker*.

Mr. Philip Miles, All Saints', Eastbourne—Scherzo in A flat, *Baird*; Marche Pontificale, *Widor*; Sonata No. 10, *Rheinberger*; Four Chorale Preludes, *Bach*.

Mr. Herbert S. Mountford, Waterloo Road Wesleyan Church, Smethwick, Staffs—Sonata No. 6, *Mendelssohn*; Psalm-Prelude No. 1, *Howells*; Toccata and Fugue in D minor, *Bach*; Pièce Héroïque, *Frank*.

Mr. B. J. Maslen and Mr. H. J. Davis, St. Stephen Lansdown, Bath (an organ and pianoforte recital)—Concerto in G minor, *Handel*; Suite in D, *B. J. Maslen*; Variations Symphoniques, *Frank*.

Mr. Bertram J. Orsman, Holy Trinity, Upper Tooting—Overture to 'Samson'; Choral No. 2, *Frank*; Serenade in G, *Widor*; Prelude and Fugue in B minor, *Bach*.

Capt. J. Godfrey Bird, St. Thomas's Cathedral, Bombay—Overture to 'Samson'; Fantasia and Fugue in C minor, *Bach*; Preludes on 'Dundee' and 'Rockingham,' *Parry*; 'Finlandia.'

APPOINTMENTS

Mr. Walter Kidman, choirmaster and organist, St. James-the-Less, Westminster.

Mr. C. E. R. Stevens, choirmaster and organist, St. Simon's, Jersey.

Letters to the Editor

'THE CHURCH MUSICIAN AND EXAMINATIONS IN MUSIC'

SIR,—One feels like entering the lists against Mr. Alfred Allen (*see* March number, p. 248), and asking, 'Who made thee a ruler and judge over us?'

Considering that *artists* are notoriously conservative and reserved both in word and deed, how is Mr. Allen going to discover the 'intuitive mind' in a ten to thirty minutes' interview with a candidate for an organist's position? How is any candidate going to show much 'intuition' in a trial on a strange organ, with a strange choir, in a strange church, and possibly before a strange (in more ways than one!) judge? W. T. Best said that every organ on which one played had to be approached with an open mind, and treated individually. What will do on one organ will not do on another. The same rule applies (only rather more so) to every strange choir, congregation, and church, and a candidate in a strange place can only experiment for the time being. He usually plays for safety, and if he be wise, endeavours to treat the whole thing jocularly—if he can! If he is lucky (or unlucky) enough to be appointed to the post, he will then begin to exercise his 'intuition,' possibly to some purpose, as, for the first twelve months, if his work is to be of any use, he will have to be a pioneer, and Mr. Rutland Boughton's 'pithy paradox' on p. 238, col. 2, of the March *Musical Times*, should be of great value to him.

Mr. Allen says that a 'graduate in arts does not as a matter of course believe himself to be an authority,' &c., on the various subjects which an arts graduate is called upon to study. Nevertheless, a large number of arts graduates are appointed as teachers, lecturers, &c., in schools, colleges, libraries, and Universities, because their degrees are recognised as hall-marks of fitness for the position.

One tires of this continual gibing at degrees and diplomas by the 'non-academically qualified' and self-constituted critics. Granted that, as Dr. Mann remarked at the R.C.O. some years ago, a Mus. Doc. may be a rank dufler as an organist (*see* R.C.O. 'Calendar,' 1911-12, p. 68), yet in our young days we are urged and encouraged to study, work, and expend our (very often) hard-earned savings on reputable degrees and diplomas, without which it is almost impossible for a young man to make headway, and this in addition to our training as practical choirmasters and organists (after all, most of us do endeavour to learn the practical side of our job, and reading for degrees is often looked upon as an irksome grind and necessity); and then some person who has not troubled to study or qualify in this way comes along and tells us that it is all bunkum, that we have wasted our time and our money, and that we have no intuition. Are we to go about with shining faces, exuding music and airing our knowledge for the benefit of Mr. Allen? What would be thought of a candidate for a choirmaster's post if he first of all endeavoured to cure a throaty boy or set of boys at his trial choir practice? What he *will* do is to endeavour to get things going as smoothly as possible. He may—and probably will—owing to his 'intuition,' recognise that a great deal is wrong, but he will make up his mind to put it right in the first few months, if appointed! Mr. Allen's remarks about the fifteen minutes' lesson to four or five street boys savours of the 'stunt.' What has always been considered the ideal for a choirmaster, is what was said of the late Sir George Martin. He raised the singing of the boys at St. Paul's to an extraordinary level of excellence, and *made it stay there*, by continual devotion to *steady routine work*. Sir George was exceedingly retiring (Sir Frederick Bridge said he was a 'hermit'), and people like Mr. Allen would, at a casual meeting, probably have considered him lacking in 'intuition,' but his personality was outstanding to those who knew him.

Personally, I am 'out' for the graduate and diploma holder every time, for he is a man who has worked and studied, and submitted himself for testing at the hands of experienced musicians; instead of sitting watching his cigarette smoke ascending, comparing himself favourably with other men—the poor devils who work, or who have worked!

Of course, a degree or diploma will not constitute a man a genius or an artist, but how else (except by years of patient, practical teaching) can one prove that he knows something about his job?

One is assured that the academically qualified knows something of the technique of his work, and the most sensitive artist or genius cannot get along without technique. Sometimes one thinks that the technique of expression and the technique of rhythm are not sufficiently developed—after all, they are but *technique*.

Strangely enough, Mr. Allen (p. 249, col. 1) sympathises with the sensitive man—who is prevented from exhibiting his 'intuition.'

Really the 'sensitive' and 'nervous temperament' business should be given a rest. It is often used as a cloak for sheer incompetence. Dr. Harding remarked a few years ago that, after all, if a man wants to do any good as an organist, he has to do his work in a certain amount of *publicity*, and the R.C.O. diploma shows that he can keep his head in an emergency. Surely *that* is worth something, and is a necessity. What would be thought of the sensitive and nervous surgeon who could not perform an operation?—or the sensitive and nervous hospital nurse who could not face a cut finger?—or the sensitive and nervous judge, or advocate, who could not face a cause?—or the sensitive and nervous preacher who could not face a congregation? And yet, each of these is an artist in his line. What we musicians need is more fresh air and healthy outdoor exercise.

Of course, the way to judge a man's fitness for a post is to hear his present work, if any; although often, that is not a fair test, as we learned from an interview in the *Musical Times* of May, 1925. Even Mr. Hugh Robertson had his 'recalcitrant and anæmic' church choir, and even in the best choirs, voices will vary from day to day.

Failing this, a man deserves a trial run, or trial tenure of a post; but even then, *who* is to judge his work? Too much raising of the eyebrows—in the search for 'intuition'—or pulling by the elbow, will not help a young man in his first appointment. Enthusiasm, zeal, hard work, &c., should be encouraged and rewarded, even if this means that certain people will not be quite so comfortable (the people who 'like their worship plain,' as a lazy choirman remarked to the writer); while slackness, incivility, obtuseness, and lack of interest would seem to indicate that a change is desirable.

In conclusion, is it fair for Mr. Allen to want a heaven-sent genius with 'intuition' for £20 to £80, or £100 per annum? His genius or intuition should lead him to the cinema, or to the public school, rather than to the church; and even the cinema organist or the public school music master has no 'security of tenure.'—Yours, &c.,

133, Ware Road, WILLIAM J. COMLEY.
Hertford, Herts.

SIR,—I have read with some interest the article by Mr. A. Allen in the *Musical Times* for March, on the above subject, but differ from him in his assumption that men possessing musical degrees are more or less devoid of artistic impulses—or 'intuition,' as Mr. Allen calls it. It is an unfortunate choice of word, for a good motor driver possesses any amount of 'intuition' but may be sadly lacking in artistic ideas.

Mr. Allen tells us what a heaven-sent genius the church organist should be—able to improvise up to the written standards of Byrd, Tallis, Gibbons, &c.; to improvise in three-part counterpoint (I suppose up to Bach's standard); able in about half an hour to train street urchins to sing; and gifted with unlimited tact. And, all for a paltry fifty pounds a year!—Yours, &c.,

St. Albans.

GEORGE T. WOOD
(*Mus. B. Dunelm.*).

LONDON COLLEGE OF MUSIC

SIR,—I am only an amateur musician, but have had over fifty years' experience as a chorister and orchestral player. I should like to give you one of my reminiscences.

Some years ago, I was connected with a cricket club which got up an annual concert in aid of its funds. One year we had two ladies, aged twenty-three to twenty-five, who

wrote 'A.L.C.M.' after their names and were adorned in caps and gowns. The pianist played as her solo something from a shilling instruction book, with two notes in the right hand and one in the left. The violinist played a very easy selection from 'Il Trovatore,' more or less in tune, on the open strings. She was billed for the obbligate to Gounod's 'Serenade'; but there was nothing doing, the vocalist preferred to be without it. The following year I thought we would do better than that. I got a boy of sixteen, a senior Exhibitioner of Trinity College, London. He played a Liszt Rhapsody and a Chopin Valse, and also took part in two movements from the Reissiger D minor Trio (I was the 'cellist'). Now, that lad was still a long way off his A.T.C.L., whereas those young women, whose incompetence was only too palpable, were in possession of diplomas presumably entitling them to pose as qualified teachers. Comment is superfluous.—Yours, &c.,
VELRUT.

SIR,—I think there is something to be said for the point of view of your correspondent 'L. C. M.' (March p. 255). Many years ago I received tuition at the L.C.M., for which I have had reason to be grateful. There is a financial side to the question which the professional element tends to overlook, and there are many who cannot afford the high fees which the more aristocratic institutions demand; I was one. I am not overlooking other aspects of the matter, but it is a far more important thing that possibilities should exist of getting decent training in music at reasonable fees, than that a comparatively few professionals should, have 'a corner' in the training. I have known many who have received excellent training at the particular institution referred to.

Needless to say, I have no interest in the L.C.M. itself, and it is now many years since I was in its hands.—Yours, &c., J. D. TURNER.

Belvedere, Chambers Gardens,
East Finchley, N.2.

SIR,—With regard to your remarks concerning the above, I think it a great pity that this kind of thing cannot be exposed, in the daily press, by one of the musical societies. No effort on the part of a musical monthly will ever reach the general public. The following facts may interest you (I have been assured several times that the L.C.M. was a *recognised* college!):

A pupil of an A.L.C.M. came to my notice who, although practising at the pianoforte, had not been taught to count time at all!

Another, after *six years* of pianoforte 'lessons,' told me that 6-8 time had three beats in a bar; she had no idea of phrasing, could not hum the octave of a given note, did not know what the damper was for nor what a key-signature was for—in fact, she understood practically nothing. Her touch was heavy and clumsy, and she seemed to have no conception at all of interpretation or expression.

That this sort of thing is legal, and is supported by a so-called College of Music, is, to me, one of the wonders of the world.—Yours, &c., RAYMOND G. ANGEL.

The Green, Crowborough.

SIR,—I enclose a cutting from the *Daily Telegraph*, showing a list of successful candidates at the recent L.C.M. examinations for diplomas in music.

You will note that out of 2,496 entries, 1,595 were successful, 52 were absent, and the rest (a very small proportion) failed.

These figures clearly show the low standard set up by the L.C.M. for its examinations, and are quite a contrast to the examinations of (say) the Royal College of Organists, where I see (by the report in the *March Musical Times*) that twenty-four were successful out of a hundred and sixty-six candidates for Associateship.

There are examinations and examinations in music and the wholesale distribution of diplomas by the L.C.M. as shown by the enclosed cutting, is doing much harm to the professional teacher who has worked hard to obtain a diploma of repute.—Yours, &c., TEACHER.

SIR,—I appreciate your remarks on the above. There are two organ A.L.C.M.'s where I reside. According to the L.C.M. syllabus there are provincial centres for diploma examinations. These two, however, were not examined at the diploma centre, but here, four years ago, on the organ at which I preside, my predecessor being then the local representative.

One of the organ pieces in the Associate list is Mendelssohn's Sonata No. 3. I can assure you that neither of these A.L.C.M.'s could give an artistic performance, even of the slow movement.

One of them is now the local representative, and there is never a failure amongst her pupils, who only go as far as the Intermediate stage. But what is still more remarkable, she always obtains from each examiner the number of marks allotted to her pupils, with the result that as soon as the examination is over she visits the pupils, informing them of their successes.

Where is the prestige of such examinations? Surely such quackery should cease once and for all.—Yours, &c.,

ORGANIST.

[Only a few of the many letters received on this subject can be published. We have given both *pros* and *cons*. Roughly the conclusion seems to be this: The L.C.M. and certain other institutions that have been attacked are doing excellent work as teaching centres; as examining bodies, however, all the evidence goes to prove that the standard is so low as to deprive the diplomas of value. This would not matter if lay folk knew the difference between one diploma and another. But they don't, and as a result the holders of degrees and distinctions issued by institutions of undisputed standing have a real grievance. This statement, by the way, answers a number of correspondents who ask why the *Musical Times* does not insert advertisements or other announcements referring to certain colleges.—EDITOR.]

'WIND' OR 'WYND'

SIR,—Your answer to 'Amateur' is surely a case where 'doctors differ.' In Shakespeare's time 'unkind' was 'unkynd,' and 'wind' was therefore 'wind.'

Modern usage has changed 'unkynd' to 'unkind' and since rhyme is an essential condition of verse, unless it be blank verse, 'wind' should be 'wynd' to correspond with 'unkind.' There are many licences peculiar to poetry similar to the French usage, where otherwise mute letters and syllables at the ends of words are sounded.

In all cases, poetry or prose, where no rhyme is intended, it should undoubtedly be 'wind,' but in

'Blow, blow thou winter wind
Thou art not so unkind,'

and in similar cases, the rhyme is essential. A rhyme 'to the eye' is utterly against the spirit of verse. It would be interesting to invite opinions on this point.—Yours, &c.,

21, Boundary Road,
St. John's Wood, N.W.8.

R. J. PITCHER.

[Spelling in Shakespeare's day was unmethodical, and can hardly serve as a basis for argument. We prefer something solid. So mechanical a device as rhyme should not be allowed to interfere with the integrity and significance of language. The fact of this interference being tolerated only in the case of 'wind' suggests that 'wynd' was adopted by foreign teachers of singing, on the ground that the long *i* is easier to sing than the short vowel; in fact, we have heard 'wynd' defended on that ground by singers to whom amplitude of tone was the A to Z of singing. As to eye-rhymes: we took up a hymn-book to find a familiar example, and dozens stared us in the face. This one will serve:

'One Church, above, beneath,
The narrow stream of death.'

In regard to difference of vowel shapes, 'neath' and 'death' are analogous to 'wynd' and 'wind,' and if we rhyme to the ear in one case we should in the other. Does Mr. Pitcher teach his choir to sing:

'One Church, above, *beneth*'—

or, alternatively:

'The narrow stream of *death*.'

If not, why not?—EDITOR.]

CANADIAN MUSICIANS AND BRITISH PUBLICATION

SIR,—When in Canada lately I heard much of the difficulties of musicians in obtaining music of British publication. Conductors, music teachers, and others who would like to use British-published music are almost compelled to use American-published works instead.

The root of the trouble is the fact that so many publishers, instead of appointing a Canadian agent, leave Canadian sales in the hands of their United States agent. Just what then happens will be clear from the following extract from a letter I have received from Dr. H. A. Fricker, conductor of the Mendelssohn Choir and organist of the Metropolitan Church, Toronto:

'It is as if Canada was not on the musical map and English publishers did not know or care to know of our existence. Canada is full of Old Countrymen who would be only too glad to do business with the English music publishing houses if they were only fairly considered. In spite of our preferences, we are driven to deal with American houses. It only means that the Canadian markets require cultivating and prices arranging so as to compete with America. If we get English music through America we pay double duties: (1) into America from England, (2) into Canada from America. It would be easy for English houses to wake up and supply music direct and with prices fair and reasonable. It might not pay at first, but with patience and proper consideration a good market out here could be cultivated with future advantage.'

For the past twenty years I have heard this grievance discussed by Canadian musicians. Is it not time it was remedied? It is obviously absurd that London publishers should carry out their sales to a part of the British Empire through the medium of a foreign country.—Yours, &c.,

PERCY A. SCHOLES.

LEONARD BORWICK MEMORIAL

SIR,—Last spring you kindly printed an appeal for subscriptions towards a memorial to Leonard Borwick. With the money first subscribed a picture by Hammershoj was purchased, and was presented to the National Gallery of British Art (Tate Gallery).

At a meeting of subscribers held last July, it was unanimously decided that the balance should be used for some memorial definitely connected with music. In accordance with that resolution the committee, having some £400 in hand, has offered half of that sum to the Royal Academy of Music and half to the Royal College of Music, with the object of founding at each institution an annual prize of music, or of music and books, to be awarded by the Principal and the Director to the best and most musically instrumentalist of the year among the pupils of his institution, and to be called the 'Leonard Borwick Prize.'

This offer has been accepted by the Principal of the Royal Academy and the Director of the Royal College, and the money has been handed over to them.—Yours, &c.,

68, Bedford Gardens,
W.8.

E. L. SOMERVELL
(Hon. Sec., Executive Committee).
WALTER FORD
(Hon. Treasurer).

THE PROBLEM OF THE ALTO PART

SIR,—The comments upon the alto references in the admirable Carroll lecture recently reported in your magazine (February, p. 151) prompt me to ask—What is wrong with Dr. Madeley Richardson's scheme?

An eight years' experience with my present choir of fifty-two men and boys, during which some twelve altos have passed through my hands, shows the personal and artistic practicability of (1) choosing suitable 'graduates' of the treble section; (2) training them in all honesty for what one wants; (3) releasing gladly those who show unusual tenor or bass possibilities; and (4) finally arriving at an adequate (and more) alto section.

My section is capable of sustaining the choir in an elaborate Choral Eucharist, with settings ranging from Byrd to Macpherson in E flat, and has required of me nothing but what any intelligent choirmaster can equip himself with, viz., a knowledge of singing (I don't mean merely being able to sing himself), and the courage to be honest and 'on the level' with those who trust him with their vocal future.

This solution not only answers pictorially and ecclesiastically, but preserves for him the enjoyment of The Ladies (God bless them!) in the sphere they were meant to adorn, i.e., the social. The writer's experience herein is rounded out by being married to the most capable alto chorister he has ever known—one who adds to her agreement in most things her approval of the foregoing.—Yours, &c.,

G. C. PHELPS
(Organist, &c., All Saints' Church,
Boston, Mass., U.S.A.).

P.S.—I really ought to add that not only has no vocal injury been done to any of the twelve I have used, but two of them have developed solo voices that appeal to me as being of unusual beauty.—G. P.

QUEEN'S HALL ORCHESTRA

SIR,—One of the disadvantages of all monthly journals is that in moments of crisis events move too quickly. This happened with my letter regarding a petition to the Government, which, by the way, Sir Henry Wood saw and approved. We did not anticipate the heavy deficit in the year's Budget, and experienced politicians advised us that we should do our cause more harm than good by approaching the Government at this critical time. But our information was too late for the letter to be withdrawn from some of the journals. I am not sorry that this was so, since it has proved how seriously hundreds of readers of the *Musical Times* have taken the matter, and how ready they are to collect names. I have received many long lists, and still more offers of help.

But a far better scheme for the present has been suggested to me by Sir Henry Wood, and that is to open a million-pound fund in pound subscriptions, to purchase the hall at a fair price, and with the remainder of the money subsidise the three orchestras which play regularly at Queen's Hall—the N.Q.H.O., the L.S.O., and the Royal Philharmonic Society. This seems to be both an excellent and a workable plan. I have the personal assurance of the editors of leading London dailies that they are genuinely willing to help freely with the sustained publicity required, and that they have confidence in the success of the fund. It only remains now for Mr. William Boosey to state a workable price, and for Sir Henry Wood to place himself at the head of a provisional committee and issue the appeal. I am retaining the names and addresses of my correspondents for use later on.—Yours, &c.,

A. EAGLEFIELD HULL.

10, Berners Street, W.1.

PIRRO'S 'L'ESTHÉTIQUE DE J. S. BACH'

SIR,—Having failed to obtain the above book through any of the usual channels, I venture to appeal, through your correspondence columns, for the loan of a copy (Paris: 1904), with or without the option of purchase.—Yours, &c.,

100, Castle Street,
Cambridge.

EDWARD H. EZARD.

BEETHOVEN: RESEMBLANCE OF THEME

SIR,—May I call attention to the remarkable resemblance between the opening theme of the slow movement of Beethoven's Sonata 'Pathétique' (Op. 13) and the principal theme of the slow movement of the ninth Symphony? There is a likeness throughout the eight-bar sentences (omitting consideration of the 'echoing' effect on the wood-wind in the Symphony); but it is most marked in the first four bars, which I quote:



It will be seen that the resemblance lies (1) in the identity of the harmony; and (2) in the absolute identity of the upward thrust of the melody, bar 3.

The two works were separated in their composition, I suppose (I write without reference, being on holiday), by about twenty years; possibly rather more. I doubt if it would be possible to find so close a resemblance of theme in works separated by so wide a span of years, in the case of any other composer of the first rank.—Yours, &c.,

H. R. CRIPPS.

THOMAS MORLEY

SIR,—As both Mr. G. E. P. Arkwright and Mr. Hugh Gardner, in your April issue, seem to doubt the statement made in my article on Thomas Morley that he composed 'O Mistress Mine,' I beg leave to say that my article was written over a year ago, before the publication of Mr. Warlock's book. Mr. Warlock's contention is not, however, by any means conclusive, and Sir Frederick Bridge was of opinion that Morley composed the tune for Shakespeare's words (see 'Shakespearean Music,' pp. 10-16, 72, 78). Even Dr. E. H. Fellowes is not dogmatic on the point, and contents himself by saying that the ascription to Morley is 'pure conjecture.' Certainly, the words can be fitted to the tune. I cannot commend the good taste of Mr. Warlock in writing of Sir Frederick Bridge's 'Shakespeare Songs' as 'an extremely untrustworthy volume.'

I may add that I did not secure another copy of Westcott's Will, and felt perfectly satisfied with Mr. Arkwright's abstract. Of course John Bolt and Peter Phillips are in the Will, but the information regarding Morley and Mudd is derived from other sources.—Yours, &c.,

W. H. GRATTAN FLOOD.

Sharps and Flats

The English people were left with nothing to sing until, practically only a few months ago, the evangelists of community singing seized their opportunity with a nation ripe for the revival of folk-music proper.—Lt.-Col. C. P. Hawkes.

Beethoven has been remarkably well embalmed, but after a hundred years of lying-in-state, we begin to notice that he is not so fresh as he might be. It is very regrettable, but it can't be helped.—Edward J. Dent.

Beethoven? We suffer very much indeed from Beethoven!—Josef Holbrooke.

Bach was a great musician; Beethoven is a massive conspiracy.—Edmund Dulac.

Nowadays people come to the opera dressed as for the theatre, leaving their jewels behind them. It is rather sad.—Lady Eleanor Smith.

We may admit that English people do not support opera. But why should they be blackguarded for that? Operas, with very few exceptions, provide a prehistoric kind of entertainment, and the English failure to support them may be really a mark of civilization.—*Compton Mackenzie.*

What is needed now in dance band music are good arrangers, who are few and far between. I spend \$25,000 alone in one year for arrangements, and it seems to me that you can adapt classical composition which lends itself to a $\frac{4}{4}$ rhythm as long as you don't distort it.—*Vincent Lopez.*

Had Beethoven [in the Ninth Symphony and Mass in D] more closely followed Handel's or Mendelssohn's treatment of the voices, the effect would have been even greater.—*Irish Independent.*

Singing has died except in Wales and Yorkshire.—*Sir Thomas Beecham.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Tenor wishes to meet advanced pianist (male preferred) for mutual practice. Rachmaninov, Medtner, Strauss, &c.—*PLUS, c/o Musical Times.*

Young tenor (student) wishes to meet keen and reliable accompanist for mutual practice. N. or N.W. London preferred, but not essential.—*E. H. B., c/o Musical Times.*

Tenor, keen, wishes to meet good pianist for mutual practice. Would join trio or quartet. N.W. district.—*F. J. P., c/o Musical Times.*

Lady pianist (advanced) wishes to meet lady vocalist or string player for mutual practice. Hornsey district.—*G. R., c/o Musical Times.*

Baritone wishes to meet keen accompanist (gentleman), resident in N. London.—*BARRADALE EVANS, 21, Keith Road, Walthamstow, E. 17.*

First-class pianist wishes to meet good strings for trio or quartet practice. W. London, evenings or week-ends.—*W. R. H., c/o Musical Times.*

'Cellist wanted to complete trio for performance of classical and modern chamber music. Good library available.—*W. H. COOKE, 31, Ardbeg Road, Herne Hill, S. E. 24.*

Lady vocalist wishes to meet good pianist for mutual practice. W.C. or W. districts.—*E. C., c/o Musical Times.*

Amateur, keen on speaking verse to music, wishes to meet pianist, good at extemporising.—*WARD, 400, Fulham Road, S.W. 6.*

Pianist and violinist wish to meet 'cellist to form trio. Forest Gate or Ilford districts.—*L. H. W., 30, Aberdour Road, Goodmayes.*

ROYAL ACADEMY OF MUSIC

Three events of outstanding interest marked the latter part of the month of March, viz., the performance of Bach's 'St. Matthew' Passion at Queen's Hall on March 30, the 'Review Week' from March 21 to 26, and the production of a new Symphony by a student.

The 'Passion' concert proved an unqualified success, and Sir Henry Wood and Mr. Ernest Read are to be heartily congratulated on a performance of real merit. The effect of the Chorales, sung by the complete choir on the platform, assisted by the audience, partly composed of students, was exceptionally moving, especially as everybody in the hall stood up. Sir Henry had manifestly been allowed almost unlimited rehearsal time, the worth of which was reflected in the performance. The lectures during 'Review Week' were varied, and many of them were of more than passing importance. The Very Rev. W. R. Inge (Dean of St. Paul's Cathedral) addressed a large audience on 'English in Education,' and his pithy and pointed remarks

were well-calculated to rivet the attention of his hearers. Dr. Charles Macpherson's address on 'Music and its Study' was also of supreme interest; it was a happy combination of the philosophical and practical. Among the other lecturers during 'Review Week' were Mr. Victor Booth ('Musical Sense and Possible Effects in Pianoforte Playing'), Miss E. G. Knocker ('Stringed Instruments'), Mr. Maurice d'Oisy ('Singing'), Mr. Charles Sisson ('Poetry and Music'), Mr. Lascelles Abercrombie ('Versification'), Miss Lena Ashwell ('Art in Relation to Life'), Dr. George Dyson ('Some Contemporary Musical Idioms'), Mr. Wallace ('The Art of the Sculptor')—the names of the lecturers and their subjects being sufficient to illustrate the value of the week's work.

At the students' orchestral concert in the Duke's Hall on March 23, Godfrey Sampson, a young student, conducted the first performance of his own Symphony in D. It is a work of much promise, marked by clever orchestration, though at times curiously reminiscent of a well-known English musician. The young composer may be fairly congratulated on a very good first attempt. Moreover, he is an alert conductor, and the players naturally threw themselves heart and soul into the performance. Sir Henry Wood conducted the other items of the programme, of which the Prelude to Act I of 'Lohengrin' was particularly well played. At the chamber concert on March 24, to celebrate the Beethoven Centenary, an exceedingly fine performance of the String Quartet in F, Op. 50, No. 1, was given by four girl students—Phyllis McDonald, Hilda Parry, Winifred Copperwheat, and Joan Mulholland. The ensemble was excellent. At the same concert Wilfred Miles sang 'Adelaide' with a good deal of feeling and expression.

An unusual programme was presented on March 26, by Prof. Maheboob Khan and Prof. Musheraff Khan, from Baroda, India. The instruments used were the Vina, Setar, and Tabla, the first two stringed, and the last a drum. An explanatory address on Indian music was given by Mr. William Wallace.

The following awards have been made: Sterndale Bennett Prize (pianoforte) to Dorothy Manby (Blackburn), Hilda Bar being very highly commended and Doris Hibbert highly commended; Philip L. Agnew Composition Prize to Elizabeth Poston (Stevenage), Norman McLeod Steel and Guirne Creith being commended; Goldberg Prize (sopranos and mezzos) to Jessie Hewson (Harrogate), Lesley Duff being highly commended and Beatrice E. Ball commended; Edward W. Nicholls Prize (pianoforte) to Connie Cox (London), Margaret Good being highly commended; Leonard G. Vallance Prize (violinello) to Joan Mulholland (London), Kathleen N. Brading being highly commended and Stanley T. Tizzard commended; Lady Hopkinson Prize (elocution) to Hilda Coxhead (London), Norah Lynch being very highly commended, Muriel Gale highly commended, and Alban G. H. Jeynes commended.

ROYAL COLLEGE OF MUSIC

The close of the term was signalled by, perhaps, more than the usual variety of fixtures, three orchestral concerts, an operatic and a dramatic performance being given, besides chamber concerts and recitals. The principal items of the three orchestral concerts, conducted by Dr. Adrian Boult, Dr. Malcolm Sargent, and Mr. W. H. Reed, respectively, were Symphonies by Beethoven (C minor) and Brahms (D major), Schumann's Concerto and Concertstück, Delius's Concerto for pianoforte, d'Albert's Concerto for violoncello, and Holst's 'Ode to Death.' The opera performance, under Mr. H. Grunbaum, comprised scenes from 'Don Giovanni' and 'Otello,' a good stage and musical sense being shown by most of the principals, especially Messrs. John Andrews, Trefor Jones, Karl Melene, and Edgar Williams, and Misses Dorothy Augood, Winifred Burton, Mabel Ritchie, and Edith Robinson.

The dramatic class, under Mr. Cairns James, gave two complete performances of 'Twelfth Night,' an interesting and successful feature being some new incidental music specially written for the occasion by Richard Austin, who conducted a string orchestra.

The Director, Sir Hugh Allen, had the honour of representing the British Government at the Beethoven Centenary celebration at Vienna, and the British Minister presented the following address from the College, signed by H.R.H. The Prince of Wales, as President:

'One hundred years ago the world mourned the death of one of its supreme composers and acknowledged with every mark of respect and gratitude the debt under which he had laid it. To-day, one hundred years after, we desire again to acknowledge with an even greater devotion and gratitude the happiness and the beauty he has brought into the lives of all who love music, and in this spirit we, the President, the Council, the Professors, and the Students of the Royal College of Music, London, desire to lay our tribute at the feet of Beethoven in the city of his adoption.

(Signed) 'EDWARD P. (President).'

The following awards were made at the close of the term:

Council Exhibitions: Annie P. Henn-Collins (violin-cello), Cecil J. Belcher (pianoforte accompaniment), Margaret T. Pridaux (pianoforte), Geraldine E. Peck (singing), Marjorie Haviland (singing), Margaret J. Rees (singing), Hymen Bassar (pianoforte), Dorothy Saunders (singing), Ione Constanduros (pianoforte), Reginald B. Morley (violin); *Extra Awards:* Mary E. Parrish (pianoforte), Doris M. Cale (pianoforte), E. Maida M. Jones (violin), (Mrs.) Lily Clifford (singing), Ruby McGilchrist (singing), Margaret J. Davis (pianoforte); *Charlotte Holmes Exhibition:* divided between Mary Whittaker (violin) and Avis Phillips (singing); *Extra Award:* Joyce McG. Clarke (pianoforte); *Henry Blower Memorial Prize (for singers):* divided between Gladys Knight and Mabel Ritchie.

TRINITY COLLEGE OF MUSIC

As a result of the recent open competition, a scholarship for one year, with a possible renewal, has been awarded to Ethel M. Jones, for singing, and Edgar H. Hunt, for flute playing.

It is always pleasant to note the successes of old students, and here we may record that of Lieut. W. J. Gibson, who has been senior bandmaster of the British Army for some considerable time and has recently been appointed Director of Music to the 1st and 2nd Life Guards.

The Beethoven Centenary invitation orchestral concert, given at Queen's Hall on the anniversary of the death of the composer, was well attended. The soloists, Mair Thomas, Ted Warburton (vocalists), and Wilfred Parry (pianoforte), received very hearty applause, and most favourable comments from the press.

The usual terminal chamber music and choir concert was given on the preceding Thursday at Grosvenor Hall.

The next terminal orchestral concert is arranged to take place at Queen's Hall on July 16.

Distributions at various centres, including Nottingham, Wellingborough, and London, were held recently. Dr. J. C. Bridge and Dr. Horner attended on behalf of the College.

The inaugural address of the summer term will be given on May 4, by the Right Rev. Bishop J. E. C. Weldon, D.D., Dean of Durham.

The opera class has been working zealously at 'The Rebel Maid,' by Montague Phillips, with a view to its performance at the Scala Theatre in the week beginning July 4. There will be public evening performances on the Thursday and Friday at 7.45 p.m., with a matinee on Saturday at 3 p.m.

PUBLIC SCHOOL MUSIC

The outstanding event of the past term is without doubt the performance of the Brahms 'Requiem' given in the Sheldonian Theatre, Oxford, on March 17, by the combined choral societies of Bradfield, Radley, and Wellington, under Mr. W. K. Stanton (Wellington). The performance was fully noticed in last month's *Musical Times*, p. 354, and it remains only to congratulate all concerned in devising the project and in bringing it to so successful an issue.

CANFORD.—For the House competitions in music each House had to submit a pianoforte solo, a unison song, a part-song (S.A.T.B.), and one other item of its own choice. The pianoforte solos included Chopin's Prelude in G sharp minor and Nocturne in G, and the first movement of Beethoven's Sonata in D, Op. 10, No. 3. The sea shanty, 'Fire down below,' was chosen for all Houses, and was sung by the combined choirs under Mr. S. B. Leonard. Handel's 'Passion' was in preparation, but was cancelled owing to illness.

DENSTONE.—A Musical Committee has been formed to organize all the musical activities of the School other than actual teaching and music in Chapel. Dr. R. S. Thatcher (Charterhouse) judged the musical competitions, which now include vocal solos.

ETON.—The programme of the school concert included Parry's 'Ode to Eton,' part-songs by Vaughan Williams and Balfour Gardiner, the 'Hebrides' Overture, and the Bach Suite for flute and strings, with a present Etonian as flautist. A concert by the Guildford Orchestra, under Mr. Claud Powell, included the eighth Symphony of Beethoven. Charles Wood's 'Passion according to St. Mark' has been given in the Chapel, and the 'St. Matthew' Passion (by the Windsor and Eton Choral Society) in the School Hall. At a chamber concert by Mr. W. H. Reed, Mr. Aubrey Brain, and Dr. Ley, the Franck Violin Sonata, the Beethoven Horn Sonata, and the Brahms Horn Trio were played. Dr. Ley has given organ recitals in the School Hall; Mr. Haworth has lectured on 'English Songs' and 'The Songs of Schubert'; and the new organ (by Messrs. Hunter) in the lower Chapel has been 'opened' by Mr. A. E. Baker, the lower Chapel organist.

MALVERN.—A concert of movements from Concertos by Mozart (D minor) and Saint-Saëns (G minor), with Miss Dorothy Helmrich as singer, was part of a larger scheme which had to be abandoned owing to illness. Miss Wanda Keil (violin), Mr. John Snowden (cello), and Mr. F. H. Shera (pianoforte) gave a chamber concert in which the concerted items were parts of the Beethoven Trio in D (Op. 70, No. 1) and of Grière's (Op. 39) for violin and cello alone, with Grainger's 'Handel in the Strand.' A concert performance of 'Iolanthe' was given by the Choral Society and Orchestra; and 'The Policeman's Serenade' (by A. P. Herbert and Alfred Reynolds) was included in the Shrove Tuesday entertainment.

MARLBOROUGH.—The musical competitions were judged by Mr. Noel Pensonby, organist of Christ Church, Oxford. The number of classes testifies to a very wide range of musical activities, comprising pianoforte solos, House glees, solo singing (for broken and unbroken voices), duets for two pianofortes, pianoforte sight-reading, solos for wood-wind, strings, and brass, concerted pieces for strings or wind in not less than three parts, organ solos, sonata movements for pianoforte and violin or cello, and even vocal and instrumental compositions.

ST. PAUL'S.—At a chamber concert, some of the junior boys performed Frank Bridge's first set of 'Miniatures' for pianoforte trio; others gave pianoforte and violin solos, and the remainder of the programme consisted of songs and organ solos. At a subsequent concert, choir and orchestra combined in Holst's 'Turn back, O man' and 'All people that on earth do dwell'; the choir sang Parry's 'My soul, there is a country' (with Mr. A. N. G. Richards) Stanford's 'Songs of the Sea'; and the orchestra accompanied a boy in the Bach Pianoforte Concerto in D minor. Other items were contributed by Old Paulines. Mr. H. E. Wilson conducted.

WELLINGTON.—The performance of the Brahms 'Requiem' at Oxford has already been mentioned. The musical competitions were judged by Dr. R. S. Thatcher (Charterhouse), and included vocal and instrumental solos, and Dormitory programmes, each of three items, amongst which a duet for oboe and pianoforte, trios for pianoforte, clarinet, and horn, and for pianoforte, clarinet, and violin were notable. A concert by the Spencer Dyke Quartet—Miss Gwendolen Mason (harp), Mr. R. Murchie (flute), Mr. C. Draper (clarinet), and Mr. W. K. Stanton

(pianoforte)—had for its principal items the Ravel Septet (played twice), Schubert's Quartetsatz, and the Scherzo from a Pianoforte Quintet by Mr. Stanton. Recitals have been given by Miss Bertha Steventon, Sapellnikov, and Mr. R. H. Timberley (pianoforte and organ); and a lecture on Beethoven, with gramophone and violin illustrations, by Mr. Stanton.

F. H. S.

London Concerts

THE PHILHARMONIC BEETHOVEN EVENING

The Royal Philharmonic Society deserves to be congratulated on the exceedingly successful performance of Beethoven's great Mass at the Albert Hall, which Sir Hugh Allen conducted. It represented a truly English contribution to the Centenary celebrations, and it is satisfactory to realise for our credit's sake that the Society and the performers rose to the occasion. The soloists were good if not unimpeachable, but the glory of the evening was in the singing of the Royal Choral Society, which must have surely surpassed all previous achievements. Sir Hugh Allen's *tempi* were if anything a trifle on the fast side. Whether this was an attempt to influence the choristers and prevent them from giving too much consideration to the great difficulties they had to face, or whether it represented the conductor's deliberate judgment of the *tempi*, matters little, for any possible loss of dignity was more than compensated by the accuracy and vitality of the performance. The soloists were Miss Rosina Buckman, Miss Muriel Brunskill, Messrs. Parry Jones and Norman Allin. A Choral Fantasia in which the pianoforte part was played adequately by York Bowen was given after the Mass, presumably as a curiosity; but he would indeed be a curious fellow who would care to hear it again. F. B.

THE NINTH SYMPHONY

The London Symphony Orchestra contributed to the Beethoven celebrations a properly imposing performance of the ninth Symphony, under Hermann Abendroth, on March 28, at Queen's Hall. A good part of its distinguished character was due to the singing of the Philharmonic Choir, which succeeded in making an exuberant and victorious effect in the 'Ode to Joy,' with never a hint of qualms. The conductor, a serious-minded, useful sort of man, struck us all with apprehension by the pace at which he started the slow movement, but, either by his design or by the inherent nature of the music, this did not drag for long. We gather that there is a fashion at the moment in Germany for slow movements to be very slow indeed. But the end of the Finale was a whirlwind. The soloists were Miss Elsie Suddaby, Miss Muriel Brunskill, Mr. Parry Jones, and Mr. Roy Henderson. The concert began with the first Symphony, the performance of which seemed a little overweighted by a sense of the solemnity of the occasion. C.

ANSERMET AT THE B.B.C. CONCERTS

Balakirev's 'Tamar' and a Schumann Symphony were the poles of the B.B.C. concert conducted by Ansermet. It was as well, perhaps, that we knew the conductor of old and remembered his very able work with the Russian Ballet, for this concert proved the dangers which cannot always be avoided when a foreign conductor takes charge of an orchestra he has never conducted before, in a hall that is new to him. It was tempting providence to select a Schumann Symphony at all, since the charm of Schumann is mainly one of intimacy—a quality which the immensity of the Albert Hall does not encourage. But it was absolute folly to choose the C major Symphony, in which the Scherzo resembles a *perpetuum mobile*, for of course unanimity is not to be obtained from so great a number of violinists (placed, some of them, at a great distance from the conductor) without innumerable rehearsals.

'Tamar' was not open to criticism on these grounds, but having heard this music often in combination with the ballet, it seemed without it like a fine tree in winter—still of noble proportions, but somewhat bare.

Dame Ethel Smyth's Prelude to 'The Wreckers' and Ravel's 'Daphnis and Chloe' completed the orchestral programme, the Prelude sounding more effective than Ravel's ballet—but not on account of some special virtue in the music itself. F. B.

SIEGFRIED WAGNER AT THE ALBERT HALL

The B.B.C. concert conducted by Siegfried Wagner drew a large and very generous audience at the Albert Hall. But long before the evening was out not a few must have murmured, 'Siegfried, Siegfried, why art thou Siegfried?'—for indeed the concert was a succession of disappointments, and only those can have been satisfied who came to see and not to hear. The opening piece was the 'Rienzi' Overture, and I confess that its inclusion excited unusual hopes, for I believe that a courageous conductor could do a good deal towards hiding mercifully the most blatant sections of the work. Siegfried Wagner, however, did no more than slow down the speed till everything that is good and heroic in the Overture became pompous and heavy. Indeed this was the general tendency of his readings, except in the 'Idyll,' which, for one who has known it from birth, was given in a curiously lackadaisical manner. There is no need to add to the tale of sorrow by discussing the performances of 'Wotan's Farewell,' during which very humble mortals who never aided Siegmund shared the fate of Brunnhilda, never to be awakened again by this Siegfried, or the matter-of-fact performance of the 'Mastersingers' Overture, Siegfried Wagner's own Overture, 'Under the Lime Tree,' was of a piece with the rest—uninspired and soporific. F. B.

CONTEMPORARY MUSIC CENTRE

The policy of the C.M.C. is settled by its title, but the fruits of that policy vary more than those of the seasons. There have been concerts which suggested pumpkins rather than pomegranates. This one, at the Court House, Marylebone, on April 6, brought fare mostly of a cheery and delectable quality. It opened with a Vivaldi 'Concerto Grosso,' edited by Anthony Bernard. (The concert being given in association with the Marylebone centre, a non-contemporary work was no infringement of general custom.) The one novelty was an effective, if not very personal, Concertino for chamber orchestra by Lennox Berkeley, three brightly conceived movements which should be heard again. The rest of the programme comprised Prokofiev's showy Overture on Jewish Themes, for clarinet, string quartet, and pianoforte; Honegger's 'Summer Pastoral,' whose cheerfulness is of another, less obvious kind; and Peter Warlock's 'Capriol,' after dances collected by the worthy cleric who was Canon of Langres at the end of the 16th century, and was apparently more kindly disposed to the saltatory art than are most Canons of to-day. Apart from his excellent performance of the adapter's task, Peter Warlock places us under an obligation by reminding us of Thoinot Arbeau and his legal friend Capriol, personages too savoury to be consigned to oblivion. E. F.

CHRISTIAN DARNTON

A composer who, having recently celebrated his twenty-first birthday, gives a concert of his own works (Grottrian Hall, March 30), recalls memories of a precious little volume containing the 'Works' of Max Beerbohm, then not many years his senior. Alas, there the comparison—or, rather, association of incidents—stops, for if Christian is a musical Max, it is of the kind indelibly linked with Moritz. In other words, Christian must endeavour more and be content, for a while, to achieve less than the thirty-three works which bring him to his Pianoforte Sonata, the latest on his programme. But whilst deprecating this undue haste, let us make no mistake about this young minstrel. Talent he has, and possibly in generous quantity. Here and there were many touches which showed a sense of tone-values, though rarely of their co-ordination, and the whole programme was imbued with a buoyancy of spirits that would have proved a valuable asset if ballasted with discipline, self-criticism, and that attribute which Americans summarise as the 'know how.' What he needs most at this point is a

vigorous 'telling off' from somebody for whom he has a healthy respect—if such a person exists. There is no point in enumerating all the works performed, but Adolphe Hallis deserves praise for his presentation of the *Pianoforte Sonata*.
E. E.

SYBIL SCANES AND PAUL BELINFANTE

Four new songs for voice and violin by Arthur Bliss were introduced at Grottrian Hall, on April 6. Two are with pianoforte and two without, one of the latter being a Vocalise, elaborate and in a spirited rhythm, which profited by the second hearing given then and there. Of the others, 'Sea Love,' with violin alone, was the most moving, with its subdued dramatic quality, but 'The Mad Woman of Punnetstown' is perhaps more effective. Bliss has a keen sense of the apposite in verse-setting, and his methods, whilst still markedly personal, have so far sobered down that only the 'diehards' are nowadays stirred to invective by them. Miss Sybil Scanes sang the songs well, and will sing them still better, for she is making steady progress as an interpreter of modern song. Her ambition is indicated by the inclusion in her programme of Stravinsky's three Japanese Lyrics. Concurrently her voice is also gaining in the steadiness required for the classics. Paul Belinfante, her partner on this occasion, is a violinist of average concert attainments, but lacking those qualities which should distinguish him from the army of his fellows.
E. E.

THE B MINOR MASS

Mr. Kennedy Scott conducted the Bach Cantata Club's performance of the B minor Mass at Queen's Hall, on March 29. This followed the lines of the 1926 performance. Singers and players were few and select, and much of the music in consequence had a clearness and fidelity unknown in the ordinary conditions. Mr. Scott drew a strong line between the rhythmic and the flowing choruses. In the latter a sense of bar-lines disappeared, and Bach was linked to the older polyphonists. It would be almost impossible to over-praise the choir: the singers knew the music through and through. The one real slip was due to an indecisive opening beat by the conductor. Towards the end the women grew rather tired, and perhaps Mr. Scott did, too, for his mannered 'Sanctus,' in which the flow of the triplets was broken by heavy accents, was dissatisfying. The performance remained as a whole most memorable. The solos this time fell into place, and some of them had a most unusual easefulness and the finish of chamber music. The little orchestra was full of leading artists. The solo singing by Miss Dorothy Silk, Miss Dorothy Helmrich, Mr. Steuart Wilson, and Mr. Arthur Cranmer, was also superior, apart from some unsteadiness in the contralto's tone. The device of transposing 'Laudamus Te' up to C seems positively to improve the music, as well as suiting it to Miss Silk's voice. Mr. Cranmer showed a curious mannerism in casually changing his pronunciation of 'a'—thus 'sāctus' and 'sāctus,' and 'āltissimus' and 'āltissimus' occurred indiscriminately. The same thing was noticed at the Royal Choral Society's performance of the Mass.
C.

OTHER CHORAL CONCERTS

Bach's 'St. John' Passion, being rarely heard in a concert-hall, was a longstanding 'case' for the attention of the London Choral Society, and no doubt it was new music to many of those who heard the performance under Mr. Arthur Fagge at Queen's Hall, on April 6. The solos were sung by Miss Dora Labbette, Miss Edith Furnedged, Mr. Hubert Eisdell, Mr. Frank Sale, and Mr. Herbert Heyner.

The Glasgow Orpheus Choir, apparently unspoiled by its American experiences, paid its annual flying visit to Queen's Hall on April 9, and sang as delightfully as ever under Mr. Hugh Robertson. The chief piece was Pearsall's eight-part 'Great God of Love.'

Barclay's Bank Choir, under Mr. Herbert Pierce, sang part-songs of Elgar and Parry, and Holst's four 'Choral Hymns from the Rig Veda,' at Queen's Hall, on April 8.

The Harold Brooke Choir gave a typical programme—that is to say, one of the best choral programmes that are to be met with in a London season—at Bishopsgate Institute, on April 7. Among the choicest things, both as to music and singing, were Weelkes's 'Like two proud armies' and 'Take here my heart,' Morley's 'About the maypole new,' a selection from 'Jesu, Priceless Treasure,' Holst's 'This have I done for my true love,' Balfour Gardiner's 'Cargoes,' and, with Miss Dorothy Silk, Benjamin Dale's 'Cradle Song.'

Some of the best choral singing to be heard in London is that of the People's Palace Choir, conducted by Mr. Frank Idle. The capabilities of this choral society and its companion orchestral society have never been better shown than in 'Blest Pair of Sirens' and 'The Dream of Gerontius,' on March 19.

Bromley Choral Society sang to good effect in 'Blest Pair of Sirens' and 'King Olaf,' on March 22, under Mr. Frederic Fertel. On the same evening the City of London Choral Union, at Central Hall, Westminster, gave 'The Dream of Gerontius' and Stanford's 'Stabat Mater'—a long programme well performed under Dr. Harold Darke.

Ealing Choral and Orchestral Society maintained its good standard on April 2, in a thoughtful and technically good performance of Dvořák's 'Stabat Mater,' under Mr. A. C. Praeger.

A concert version of 'Faust' was given by the Chiswick and Gunnersbury Philharmonic Society under Mr. David M. Davis on March 30; and on April 2, the Crystal Palace Choral and Orchestral Society, under Mr. W. W. Hedgcock, gave a popular Edward German programme.

PIANISTS OF THE MONTH

Of all composers, Scriabin is perhaps least able to withstand the ordeal of a whole programme devoted to his works. Mr. Edward Mitchell, however, evidently regards him as the greatest of all composers, and at a Wigmore Hall recital, on March 14, attempted to make his claim good. The recital was either an exposition or an exposure of Scriabin, according to your point of view. Mr. Mitchell became excitedly eloquent in stating his case; so much so, that at the end I felt compassion for his hopeless allegiance.

Two days later, Miss Kathleen Levi gave a recital in which was included a contribution towards the inflated Medtner vogue. His 'Fairy-Tale Sonata' is neither sonata nor tale, and certainly no fairy would be persuaded to visit so arid a patch of imagination. Miss Levi's performance of Beethoven's Op. 31, No. 3, was high-minded and austere, qualities which would have been acceptable had they not excluded the whimsical turns of thought in the Scherzo and Presto.

On the same evening, Miss Kathleen Cooper joined with Mr. Boris Pecker in an attractive performance of Mozart's Sonata in B flat for pianoforte and violin. Miss Cooper played the pianoforte part of this work with so much delicacy that her performance of César Franck's Prelude, Aria, and Finale, later in the programme, was disappointing. Without the tonal contrasts which are its very essence, this work becomes a very colourless affair.

Mr. Leslie England is a pianist worth criticising. At Aeolian Hall, on March 18, he played the Bach-Szánto Prelude and Fugue in G minor in a manner most refreshing. He had a clear prescience of the structure of the work, and gave effect to his clear thinking through a well-organized technique. It was a pity that at each full organ he attempted to reproduce the sustained tone of the organ. This was a vain effort which served to check and disperse the rhythmic flow.

I am including the Beethoven recital given by Sammons and Murdoch on March 22 under this heading, in order to pay tribute to the clarity and cleanliness of Murdoch's share in a most satisfying ensemble. The shapeliness of his phrasing was the outstanding feature of the recital.

I recall two recitals which can be cited as negative and positive examples of the same quality. That quality may be roughly described as a sense of organic structure. The performance of Schumann's G minor Sonata given by Miss Catherine O'Brien, on March 22, was correct enough so far as the text was concerned, but the phrases, instead of

evolving one from another, were as detached as tulips in the flower-bed of some model garden. The next day I heard Nicolas Orloff in two violently contrasted Sonatas—Schubert's Op. 130 and Prokofiev's third Sonata. The first work was freely-springing and entirely un-self-conscious; the other was garrulous, clever, and carefully planned. Orloff was the perfect diplomat. He gave no sign of preference, but in both works revealed such an intimacy with the builder's plans that the performances had all the air of inspired improvisations.

At Grottrian Hall, on March 26, Mr. Herbert Fryer gave a sonata recital. I was able to hear the Brahms in F minor and Beethoven's Op. 27 (No. 2) and Op. 110. Mr. Fryer is at his best when he is engaged upon some straightforward passage of musical thought. Subtle asides do not become him well, as we discovered during the last movement of the 'Moonlight' Sonata. The chief characteristic of Mr. Fryer's playing is common sense, and through this quality the rough places of the Brahms Sonata were made plain without sacrificing too much of the rugged strength of the work. This method affords a complete contrast to that of Lamond, who, playing five of the Beethoven Sonatas at one sitting, made no pianistic concession to the ascetic audience which had assembled at his bidding.

Mr. Cernikov played nothing so well as the picture of 'Limoges Market Place,' from Moussorgsky's 'Exhibition' Suite, at his Æolian Hall recital. The peculiar idiom of this pianist's methods was well employed in this richly-coloured piece—but not so aptly used in the interpretation of Rameau and Mozart, who call for a more gainly tread than Mr. Cernikov was willing to assume.

Miss Olga Thomas's recital at Wigmore Hall raised again that vexed question of rhythm. Her performance of Schumann's 'Carnaval' was uneasy; both stress and quantity were continually at fault. Her best playing coincided with Mendelssohn's E minor Prelude and Fugue, but even here she failed to take full advantage when she arrived at the major section of the Fugue.

At Grottrian Hall, on the same evening, Miss Effie Kalisz gave an admirable performance of Benjamin Dale's D minor Sonata. Her tone is small, but she counteracts this by her fluency, delicacy, accuracy, and above all by her fine rhythmic style.

The playing of José Iturbi at Æolian Hall gave almost perfect delight. The length of his recital, and the composition thereof, were very much to the taste of most of the critics. The finest qualities of his playing were educed by Bach's 'Caprice on the Departure of the Beloved Brother.'

Vladimir Horowitz is undoubtedly a brilliant technician. You have only to hear him play the Chopin B minor Scherzo to realise that. But in this same work, there were signs of immature thinking and undirected temperament; and these signs suggested an incomplete achievement—an inheritance not yet fully enjoyed.

I have always held a high opinion of Jan Smeterlin as a pianist. After hearing his recital on April 9, I have no hesitation in declaring him to be standing on one of the highest peaks in the whole range of contemporary pianistic achievement. His Chopin group was as near perfection as I wish any mortal to attain. He never allows his brilliant technique to intrude upon purely musical significance. It was good to encounter, after long patience, a Mazurka true to its origin, function, and environment.

B. M.

SINGERS OF THE MONTH

One of the best singers of the month was Miss Violette Browne, who gave a recital at Wigmore Hall. Her voice was light in quality, and at first one was inclined to say that the programme had been ill-chosen, for it included things that are the prerogative of dramatic sopranos. But if light, Miss Browne's voice was warm, and reflected many colours. In opera one would cast her for Micaela, Zerlina, and perhaps Cherubino. Miss Browne failed to reach to the heart of Bach's 'Bist du bei mir,' and the

important ascending passage in Monteverdi's 'Lasciatemi morire' did not gather in volume as it should have done. Mozart's 'Wiegenlied' was daintily sung, but here the voice had not the requisite shimmer.

We were thus not prepared for Miss Browne's excellent singing in Beethoven's 'Ah, perfido!' Here her tone had a solid basis; she kept in close touch with the dramatic feeling of the recitative, and her technique did not shrivel in face of the stark and commanding lines of the aria 'Per pietà.' 'Tu che di gel sei cinta,' from the new 'Turandot' (Puccini), sounded rather thin as music.

The programme included several interesting songs, and in Arnold Bax's arrangement of 'The Maid and the Miller' Miss Browne showed us that she had a likeable vein of humour. She needs to guard against hardness on high notes and to intensify still more her middle notes.

Miss Mary Lohden (Wigmore Hall) started none too well with Bach. The 'Agnus Dei' was too low for her, and this fact, together with an excusable opening nervousness, made for a tremulous performance. For some time afterwards her tone sounded muted. Mozart's 'Deh, vieni' lacked sparkle, and it was not until we came to old Tommaso Traetta's droll 'Ma che vi costa' that we heard the true timbre of the voice. But at no time were the low notes sufficiently resonant, and changes of vocal colour were too few. One can, however, credit Miss Lohden with good diction, a pure, round tone, and the intelligence to rise to the demands of some modern songs by Honegger, Lord Berners, and other bright young sparks.

Miss Megan Telini (Wigmore Hall) had a good soprano voice, and a sure way of handling such favourites as Lotte's 'Pur di cesti' and Mozart's 'Batti, Batti.' In these her tone rose and fell with warmth and resonance, and so long as the music was worth singing we were pleasantly impressed. But it turned out that the singer had little musical resource, and the effect of her pretty voice dwindled when we found to what indiscriminate use she put it. The programme showed all too plainly the uncertainty of Miss Telini's taste.

Jan Kiepora, the young Polish tenor, sang a second time at the Albert Hall. The general opinion had gone against him; opinions so adverse had been expressed that I was pleasantly surprised by his performance. There had been much talk about his vibrato. Perhaps half-a-dozen notes did wobble unduly. In his first two songs a pronounced *tremolo* was remarked, but as Mr. Kiepora sang on, even this disappeared, so it must probably be put down to nerves.

His diction both in Italian and German was poor. Nor did he prove to be a musician. His idea of rhythm was haphazard. What then was left? Well, one of the finest voices of this generation—a tone which commanded both lyric and dramatic qualities, and which at its best was capable of startling physical effects. It would equally well suit Rodolfo and Radames. He knew a good deal about the art of *mezzo-voice*, and (rarer still) he used *mezza di voce* like an old hand.

But Kiepora is at present utterly crazy in his methods. When you were prepared to excuse him for flagging under the weight of a long-sustained *legato* (having regard to his youth and inexperience), he would spin out the phrase as though it were child's play. Then when you expected the full glory of his voice in an easy phrase, it was as though he turned mulish. There were instances of this waywardness in the beginning of 'Recondita armonia' and at the high-lying end of 'Vesti la giubba.' As Kiepora sang them they might have been lines from the 'Rose Maiden.' His high notes are the best part of his voice.

A puzzling singer! You say at one moment, 'Ah, I see this young man's weakness. He must be told to do so and so.' And a bar or two later he does that very thing to perfection. He could spin and swell. His breath supply was simply prodigious. Occasionally this power made for some audaciously telling effects. To his credit he never bleated or indulged in sobbings. Neither did he scatter aspirates all over his singing. To sum up, Kiepora is a great singer in the making. He has much to learn, but to sneer at him is simply absurd.

H. J. K.

THE HOLST FESTIVAL AT CHELTENHAM

It was a happy thought on the part of Cheltenham music-lovers to arrange a festival performance of the works of its distinguished son, Gustav Holst. Two concerts (with the same programme) were given in Cheltenham Town Hall by the City of Birmingham Orchestra on March 22, and they are entitled to the epithet 'festival,' in that they had received, one cannot say adequate rehearsal, but far more preparation than is usually possible for a single programme in this country. Mr. Holst, in a short speech during the graceful ceremony which occupied the interval of the afternoon concert, expressed his gratification at this extra rehearsal, and said that what he most appreciated in the honour which his native town was paying him was the blow it dealt at the prevalent fallacies that music was a foreign language and that all composers were dead. A memento of the occasion was presented to him by the Mayor of Cheltenham in the shape of a picture by a local artist, Mr. Harold Cox, of the Cotswold sky showing the planets that were visible on the night when 'The Planets' was first performed. By special dispensation from the Astronomer Royal they were nearly all there together!

Holst's orchestral work divides itself into two quite definite kinds of music which are distinguished by the sources of their inspiration. More than most composers he has gone consciously to other music for a starting-point for his own. Folk-song and Bach are the texts on which he writes his own musical commentary—the early 'Somerset Rhapsody,' the two 'Songs without Words,' and the Fugal Concerto were the examples given of this very personal side of his genius. Of the other class, music that is original in its conception and owes its origin to a wider experience of life than mere music, the Ballet Music from 'The Perfect Fool' and that great work 'The Planets' were representative. The Oriental influences that may be discovered in his vocal music found no illustrations in this purely orchestral programme. One-composer concerts are sometimes a weariness. This Holst event was not, and it revealed in a single afternoon more light on the nature of Mr. Holst's musical personality than scores of isolated performances. One aspect has already been noted: Mr. Holst is certainly a composer who throws more light on the baffling problems of inspiration than almost any other. But beside this we could observe his delight in the contrast between a bare unaccompanied tune and a vast web of contrapuntal sound, mark his judgment in the employment of purposeful reiteration and a blunt full stop when enough has been said, and admire his infallible handling now of the simplest essentials, now of the richest detail.

Mr. Holst conducted most of the programme himself, leaving to Dr. Adrian Boult the Ballet Music and the two little 'Songs without Words.' This was perhaps a matter for slight regret, in spite of its obvious appropriateness; for Mr. Holst, though an inspiring choral conductor, rarely sets an orchestra on fire, and at the afternoon concert the performance lacked that touch of electricity which is needed by Holst, perhaps even more than by most composers, to convert brilliant orchestration and peculiar turns of thought and phrase from a comfortable glow into a blazing incandescence of splendour. The evening concert, however, went with greater élan, and showed even more triumphantly the poetry of the smaller works, the greatness of 'The Planets,' and the humanity of them all.

F. S. H.

HASTINGS FESTIVAL

Hastings has been now for some little while one of the South Coast resorts which provide good orchestral music among their attractions for visitors, and this spring has emulated its neighbours by organizing a four-day Festival. Beginning on April 6, the occasion was of special interest in that it marked the opening of the new White Rock Pavilion. This building will be the permanent home of the orchestra which Mr. Basil Cameron directs. The new hall is comfortable, has a capacious gallery and promenades behind the seats, holds about thirteen hundred people, is tastefully decorated in a rather 'arty' but not unpleasant style, and has a specially-designed

orchestral stage. The latter feature overcame with fair success the acoustical troubles which usually afflict the parts of a hall underneath the gallery, and, more important still, solved the problem of resonance, which is very pertinent to an orchestra having full or nearly full wind but only about twenty-five strings all told to balance it. The stage is partly lined with wood, and its ceiling has a rake which reflects the sound downwards at right angles, so that it misses the edge of the gallery and penetrates to the back row of the area. It is rather a serious drawback, however, that no provision whatever is made for accommodating a chorus.

The musical scheme of the Festival comprised two evening concerts in which miscellaneous music of a fairly light character predominated, and two afternoon concerts with programmes of rather more serious interest. One of these was an all-Beethoven programme containing the seventh Symphony and the 'Emperor' Pianoforte Concerto, conducted by Sir Henry Wood. The other included Elgar's Violin Concerto and his second 'Wand of Youth' Suite, conducted by the composer. The Concerto, in which the soloist was Miss Margaret Fairless, *vice* Mr. Albert Sammons, received an outstandingly good performance from everyone concerned. At the same concert two quasi-novelties were produced, both in overture form—Bax's 'Romantic' Overture for chamber orchestra, which had previously been performed only once, by the Chelil Chamber Orchestra, and Alexander Brent-Smith's 'Barton Fair,' written for a production of Lady Darwin's play. There is much good music in Bax's work—too much, in fact, for it to hang together properly; Brent-Smith's is a high-spirited but well-wrought piece of straightforward rustic gaiety. Someone contrasting the two works hazarded the opinion that Bax often sounded as though he needed to be psycho-analysed, but regretted that Brent-Smith did not need it. That, however, is cynical. At the evening concerts there were first performances of a 'Festal Prelude' by Norman O'Neill; a Prelude to the opera 'Frithiof,' by Adam Carse; a Rhapsody for violoncello and orchestra, by York Bowen; and some pieces for double-bass by Herbert Hughes, Quilter, and Alfred Reynolds. Mr. Edward German and Sir Herbert Brewer also conducted some of their own works.

F. S. H.

UNION OF GRADUATES IN MUSIC
INCORPORATED

The thirty-fourth annual general meeting of the Union of Graduates in Music took place at Connaught Rooms, Kingsway, W.C., on March 22. The President (Dr. P. C. Buck) was in the chair, and a large number of members attended, many coming from distant parts of the country in order to be present. The following were elected to the council: Mr. A. M. Fox, Mr. H. F. Rutland, Mr. P. G. Saunders, and Dr. H. D. Statham. The vacancy among the honorary officers occasioned by the retirement of the divisional secretary for Oxford was filled by the election of Mr. G. R. H. Clark. Dr. C. H. Kitson (Professor of Music in the University of Dublin) was unanimously elected President for the ensuing year. A special vote of thanks was accorded to Dr. Buck, the retiring President, who had held office for two successive years. An attractive programme for a Summer Meeting at Dublin was outlined by Dr. Kitson, who proposed that it should be held at the end of July. Particulars will reach all members as soon as the necessary arrangements have been completed. The meeting was followed by the Annual Dinner, Dr. Kitson being in the chair. The attendance was larger than usual. The various 'toasts' were proposed by the Chairman, the Rev. Dr. T. H. Ross, Dr. P. C. Buck, the Rev. C. L. Bradley, and the Rev. W. J. Foxell; and responded to by Dr. E. F. Horner, Dr. Starkie, Fellow of Trinity College and Registrar of the Schools of Music, Dublin, and Dr. J. Warriner. Among the members present were Sir Hugh Allen, the Rev. W. C. Woods, Dr. Eveleigh, Dr. Christie Green, Dr. Emilie B. Guard, Dr. C. Hazlehurst, Dr. H. G. Ley, Dr. S. Marchant, Dr. W. J. Phillips, Mr. H. F. Ellingford, Mr. T. W. Handforth, Mr. S. Myerscough, Miss Caroline Percival, and the hon. secretary, Mr. Charles Long.

Competition Festival Record

THE LONDON FESTIVAL

The twenty-second London Musical Festival competitions at Central Hall, Westminster, extended from March 21 to April 2. Three and four halls were frequently engaged concurrently, and twenty-seven adjudicators were employed in the formidable task of selecting winners of prizes and certificates from the four thousand individual entrants. The total number of competitors, either as solo or ensemble performers, exceeded twelve thousand persons. Choirs entered from Aldershot, Birmingham (2), Bath, Coventry (2), Devonport, Eastcote, Grimsby, High Wycombe (2), Isle of Man, Luton, Mexborough, Newport (Mon.), Sheffield, and Watford, with many London and suburban societies. London can claim equality, and even priority, with provincials in football, but when it is stated that Coventry, Grimsby, High Wycombe, Isle of Man, Newport, and Watford were all successful against Metropolitan choirs, it must be admitted that London lags behind in choral music. Moreover, not only in quality, but in numbers are they generally inferior. What church choir of mixed voices in London can compete numerically with the Wellington Road Baptist Choir from Luton? There are nearly a hundred and twenty members on the books, and more than eighty came up to win the shield presented by the Musicians' Company.

Individual competitors gathered from all parts of the universe—New Zealand, America, and South Africa were represented, the two first-named securing first prizes in their respective divisions.

To claim supremacy for the Festival because of its immensity would be an erroneous conclusion. The desire of the Committee and Council is musical advancement and an ever improving standard. They recognise that mere numbers are unwieldy, and may well result in mediocrity and a general low level of proficiency.

The test-pieces were graded with care, and, with few exceptions, the interpretations often reflected credit upon teacher and performer. Only in *one* instance was the first-prize withheld. Although there were good attendances, the local rivalry and partisanship which characterise some provincial festivals is markedly absent from London. Whitechapel residents are quite unmoved if they provide the Gold Medal violinist, with Mayfair second, which actually happened.

The chief results were: Choral Societies (*Daily Telegraph* Shield), Newport Musical Society; Choral Societies (sixty voices), Ministry of Labour, Kew (Mr. H. J. Purkis); Choral Societies (forty voices), Vocal Students' Choir, Coventry (Miss A. McGowan); Choral Societies (formed since September, 1925), Portland House Musical Society (Mr. Walter Woodcock); Ladies' Choirs (Dawnay Shield), 1st, Manx Ladies' Choir (Mr. Noah Moore); 2nd, Mr. E. R. Benton's Ladies' Choir, Grimsby; Women's Institutes (Senior), Potters Bar W.I. (Mrs. F. Westoby); Women's Institutes (Junior), South Mimms W.I. (Miss H. F. Harries); Men's Choirs, Sheffield L.N.E. Railway Clerks (Mr. Arthur Butler); Church Choirs (men and boys), St. Mark's, Battersea (Mr. R. A. Stott); Church Choirs (mixed), Wellington Road Baptist (Mr. A. E. Davies); Girls' Friendly Societies, Hatfield G.F.S. Choir (Miss J. Hodge); Girls' Clubs, 1st, National Training School (Miss A. Rind) (second year); 2nd, Crawford Girls' Club (Miss E. K. Walter); Equal Voices (country choirs), Wycombe High School (Miss K. Murphy); Equal Voices (under eighteen), Putney High School (Miss C. M. Griffith); Equal Voices (private schools), Glendower School, Kensington (Miss Cruwys); Equal Voices (singing classes), Lourdes-Rosendale Choir (Miss E. K. Walter); Equal Voices (under fifteen), 1st, Sheen School of Music (Miss Edith Hays); 2nd, Lourdes School (Miss E. K. Walter).

The Festival concluded with four concerts given by prize-winners.

OTHER LONDON FESTIVALS

The London district is now amply provided with competition festivals, as the following summary will show:

The STRATFORD (E. London) Festival, now in its forty-fifth year, attracted three thousand six hundred competitors,

including four hundred pianists, four hundred solo singers, three hundred reciters, eight string orchestras, and seventy-eight choirs. The competitions lasted from March 25 to April 2. The new North-West Middlesex Festival at HARROW attracted three hundred entries; choirs, however, were few. Fulham, Chelsea, and Westminster sent winning choirs to the GUILDHOUSE Festival (Ecclestone Square). A Festival run by the (Woolwich) Royal Arsenal Co-operative Society at PLUMSTEAD was well supported by South-East London generally. Five days' competitions were held at BECKENHAM, in March. The Hampstead and Hendon Festival took place at HAMPSTEAD GARDEN SUBURB. The third WIMBLEDON Festival drew eight hundred entries.

MALVERN. — The feature of the Worcestershire Competitions, held at Malvern on March 22-25, was the series of Village Choir competitions. First-prizes were won by Himpleton and Sale Green Choral Society (Rev. R. R. Craze), Norton Choral Society, Male Voices (Rev. H. F. Bennett), and Great Alne Women's Institute (Miss E. Saunders). Colwall Choral Society (Miss Chorley) also distinguished itself by being the only one to enter in the Female-Voice and Conductors' Classes. At the final concert Sir Ivor Atkins conducted the combined choirs in Vaughan Williams's *Fantasia on Christmas Carols*.

NORTH LINCOLNSHIRE (Brigg, April 5-6).—This is one of the oldest of Festivals, having been founded over thirty years ago by Gervase Elwes. Since its revival at the end of the war it has steadily developed, and this year saw a largely increased entry—just double that of five years ago. School classes were rather disappointing in size, but local difficulties largely account for this. Village choirs entered in strong force, and showed fine material and enthusiasm. A high standard was reached in pianoforte classes. Audiences packed the two halls, and the future of the Festival is bright. Chief choral results were: Small Village Choirs, Saxby-all-Saints; Large Village Choirs, Killingholme; Female-Voice, open, Frodingham; Male-Voice, open, Brocklesby and District; Chief Choral, open, Mrs. McDougall's Choir.

NORTH NOTTS.—After being held at Retford for eighteen years this Festival was transferred to Worksope, where for the first time adequate accommodation was provided by the new Miners' Welfare Hall. The fifty-seven competitions were well supported, and lasted three days. Northampton Co-operative Choral Society retained the headship of the mixed-voice class. Primrose Hill, holder of the challenge cup, was the only male-voice choir. Tversal Council School (Miss E. Clarke) won full marks for sight-reading.

WINCHESTER.—This Festival (March 11-17) again achieved remarkable success as a mixed scheme of competition and performance. Concerts were held at the end of each day's competitions, the final concert of all being on a festival scale. Massed choirs, besides singing test-pieces, joined in a performance of Parry's 'Job,' under Dr. Adrian Boult, the solo parts being taken by Mr. Keith Falkner, Mr. Gilbert Bailey, Miss Margaret Longman, Mr. Stuart Wilson, and Mr. Leon Goossens (oboe). In the chief choral competitions, on the fifth day, a group of choral societies competed against each other under various heads. The best aggregate marks were secured by Winchester City (432), Compton and Shawford (423), and St. Cross (411).

Festivals too numerous for detailed description have been held all over the country during the early spring season. Among those that call for special mention are the DOVE AND CHURNET VALLEYS Festival, held with pronounced success at Derby, on March 22-25; a remarkably good Festival among the village and country districts of West Sussex, held at BOGNOR on March 30, 31, and April 1; the twenty-first HASTINGS Festival, which brought in twelve hundred entries, and occupied six halls; the popular BRISTOL Eisteddfod; the Festivals at MANSFIELD, BARNESLEY, LOUTH, TUDMORTON, PONTEFRAC, the PLYMOUTH Festival; in the north the Teesdale Festival at BARNARD CASTLE, the Tynedale Festival at HEXHAM, and

the Wansbeck Competitions at MORPETH. The feature of the East Sussex and West Kent Festival, held at TUNBRIDGE WELLS on April 4-6, was a performance of Purcell's 'Dido and Æneas,' under Dr. Malcolm Sargent.

IRELAND

LARNE, March 21 to 23.—The second Larne Musical Festival was held under favourable auspices, and with an entry of two thousand six hundred—almost double last year's number. Out of four entries for Larne Public Elementary School Choirs, the prize was awarded to the Larne and Inver P.E.S. Senior Girls, who also won the prize for Open Sight-Reading. The first prize for Male-Voice Choirs was given to Larne Male Choir (Mr. Yeates). There was but one entry—Galgorm Village Choir—for Village Choirs, but six showed up for Rural School Choirs, the prize being awarded to Kilcoan P.E.S. Macrory Presbyterian Church beat the Jennymount Methodist Church Choir by one point in the class for Church Choirs; and the Carrickfergus Choral Society (Mr. Cleaves) won the Mixed-Voice Class, being the only entrant. Larne Linnetts were one point ahead of Larne School of Music Choir, for Fireside or Community Singing. Oriel Collegiate School Choir was the winner of the Girls' Choir Class (under 18), and Miss Irwin's Ladies' Choir won that for Female-Voice Choirs (open). There were a number of competitions in solo singing, one of which (for bass solo) drew forty-six entries.

COLERAINE MUSICAL FESTIVAL.—After nineteen years the Coleraine Musical Festival has grown in importance and influence; and the present year's Festival, which opened on March 29, attracted three hundred entries, including twenty-two choirs, a hundred and twenty-four vocal solos, and forty-five instrumental. There was only one entrant (the Irish Society's Girls' School) for senior girls' choirs, for advanced girls' choirs, for female-voice choirs, and for senior mixed choirs. However, the children's choirs were very good, and there was keen competition, the standard being fairly high. Coleraine Girl Guides came first for girls' choirs, but it was a pity that only one team—First Presbyterian Church, Coleraine—entered for church choirs. Two teams entered for small orchestras, the prize being awarded to Mr. Laurence McCann's Orchestra, Derry. Two teams also entered for male-voice choirs, the prize going to Killowen Choir. One of the most interesting tests was that for interpretation—competitors having to sing two songs of their own choice. It was won by Mr. J. Browne, of Strabane. The concluding day (April 1) was mainly given over to children's performances, and at night there was a prize-winners' concert, with massed choirs, Miss Denne Parker conducting community singing as well as contributing several songs.

CARRICKFERGUS.—This Festival opened on April 5, under favourable auspices, the entries totalling three hundred and sixty-two, as compared with two hundred and eighty-one last year. The prize for Male-Voice Choirs (three entries) was awarded to the City of Belfast (F. Burrows), and the standard was high. That for Junior Male Choirs (four entries) fell to Carrickfergus Auxiliary; and that for Female-Voice Choirs to Carrickfergus First Presbyterian Church—the only competitors. An interesting competition among the Mixed-Voice Choirs (open) was won by Carrickfergus Choral Society, with 168 points, Belfast Choral Union being second with 157. The McGregor Greer Cup for the school choir obtaining the highest percentage of marks was won by Carrickfergus Model School, under Miss E. Neill. On the evening of the concluding day (April 9), the junior winners contributed to a concert at the Albert Hall, and on April 11 the senior winners gave an enjoyable concert. Altogether a successful Festival.

A Violin Scholarship has been founded at Leeds College of Music in memory of Edgar Haddock, the late Principal. The holder will receive three years' tuition under Mr. Alfred Barker, chief violin professor at the College, and will also receive courses in harmony, composition, and chamber music. For full details and entry forms, write to the Secretary.

Music in the Provinces

[A number of important celebrations of the Beethoven Centenary are noticed in a special article on p. 422.]

BIRMINGHAM.—Mr. Cunningham conducted the City Choir on March 23 in an arduous programme that included Bach's 'Jesu, Priceless Treasure' and 'Sing ye to the Lord,' and the cantata, 'Blessing, honour, glory, and wisdom.' The choir gave a creditable performance, especially of the last-named work. Bach Arias were sung by Miss Dorothy Silk.—An Elizabethan programme was given by the Festival Choral Society on April 6. It included a 'repeat performance' of Byrd's 'Great Service, under Dr. Adrian Boult, and a selection of madrigals sung under Mr. Graham Godfrey.—The programmes of the City Orchestra, given under Dr. Boult's direction, have included a tone-poem, 'Countryside,' by W. J. Fenney, Sibelius's 'En Saga' (on March 20), Bantock's 'Dante and Beatrice,' Delius's 'Paris,' and, with Miss Jelly d'Aranyi as soloist, Vaughan Williams's 'The lark ascending' and Ravel's 'Tzigane' (on April 7, when the season closed).—A Quintet for pianoforte and strings, by David Stephen (director of the Carnegie Music School at Dunfermline), was played for the first time at the Philharmonic Mid-day concert on March 29.

BOGNOR.—The music played by the Bognor Philharmonic Society, on April 1, was almost entirely by composers connected with Sussex. It consisted of 'Ruminations on a Quaint Theme,' by Miss E. Lomax; 'Blest Pair of Sirens,' by Hubert Parry (of Rustington); Dunhill's 'Capricious Variations on an Old English Tune'; a Sussex Rhapsody, 'Selsey,' by the conductor, Mr. Norman F. Demuth; 'In Glorious Freedom,' by A. Brent-Smith; Holbrooke's 'The Birds of Rhiannon'; and James Dear's 'Songs of the Open Air,' sung by Mr. John Andrews.

BOLTON.—The whole 'Song of Hiawatha' was sung with good effect by the Choral Union on March 30, Mr. Thomas Booth conducting.

BOURNEMOUTH.—A Brahms programme was given by Sir Dan Godfrey and the Municipal Orchestra on March 31, the principal works being the first Symphony and the Variations on a Theme by Haydn.

BRADFORD.—The Mass in G minor of Vaughan Williams was given a sympathetic and finished performance by the Festival Choral Society on March 25, Dr. Malcolm Sargent conducting. The same programme included Holst's Psalm 148 and Bach's 'Sing ye to the Lord.'—Under Mr. Julius Harrison the Bradford Permanent Orchestra, at its last concert of the season, gave the 'Pathetic' Symphony and a symphonic poem, 'Oxford,' by Keith Douglas.—Vaughan Williams's seven Housman songs with violin accompaniment were given by Miss Joan Elwes and Mr. Dettmar Dressel at a Sunday concert of the Philharmonic Society.

CATERHAM.—Parry's 'The Pied Piper of Hamelin' was given by the Caterham Choral Society on April 7, under the direction of Mr. Granville Humphreys. A small orchestra assisted in the accompaniment.

CREWE.—The new concert edition of 'Carmen' was chosen by the Philharmonic Society for the occasion of its Diamond Jubilee concert on March 16. The choir and four capable soloists all acquitted themselves with credit.

DERBY.—A long-prepared performance of 'The Apostles' was given by the Derby Choral Union under Sir Henry Coward on March 30. This, the Society's second performance of the work, fully upheld the high reputation of both the choir and the conductor. The principals included Miss Dorothy Silk, Mr. Norman Allin, Mr. James Coleman, Mr. Stanley Beckett, Mr. Walter Glynn, and Miss Edith Furnedge. Choir and orchestra numbered four hundred performers.—The Derby Labour Musical Society performed Bach's 'Coffee' Cantata as the first part of its programme on March 31. Mr. J. C. Brydson conducted.

DONCASTER.—Elgar's 'King Olaf' and a group of Holst's 'Hymns from the Rig Veda' were the principal works in an all-British programme performed by the Doncaster Musical Society on March 17, under Mr. H. A. Bennett's direction.

FELIXSTOWE.—A creditable performance of 'King Olaf' was given by the Choral Society under Mr. Jonathan Job at its only concert of the season, on March 25.

GLOUCESTER.—The concert edition of 'Carmen' was recently given by the Choral Society under Sir Herbert Brewer. The principal parts in a very successful all-round performance were sung by Miss Hilda Blake, Miss Dorothy Helmrich, Mr. Gwynne Davies, and Mr. Howard Fry.

HANLEY.—Musical folk neglected a rare opportunity recently when Holst's 'Hymn of Jesus' and Verdi's 'Requiem' were sung, for the first time at Hanley, to a half-empty hall. The performances, which were of the highest standard, were given by the North Staffs Choral Society under Mr. John James.

HUDDERSFIELD.—The 'Eroica' Symphony and 'Scheherazade' were the principal works played by the A. W. Kaye Orchestra on March 19. The Flonzaley Quartet played for the Huddersfield Music Club on March 30.

HULL.—The Philharmonic Society's Orchestra, which has been brought to a high pitch of efficiency by Sir Henry Wood's training, played Brahms's third Symphony, under his direction, on March 31.

IPSWICH.—Elgar's 'The Music-Makers' and a concert version of 'Faust' were performed by the Choral Society under Mr. W. H. Dixon on March 23. The choir sang with admirable effect in both works. The Virtuoso Quartet played Ravel, Dvorák (the 'Nigger'), and Beethoven (Op. 74) for the Chamber Music Society on April 1.

LEEDS.—Dr. Bairstow conducted the B minor Mass for the first time at Leeds on March 16, the choir being that of the Leeds Philharmonic Society, a body of fine voices well able to sustain the weight of the great choruses, and to give an impressive interpretation. The solo parts were sung by Miss Elsie Suddaby, Miss Etty Ferguson, Mr. Stuart Wilson, and Mr. George Parker. The Choral Union, under Sir Henry Coward, gave an excellent performance of 'Hiawatha,' with the assistance of the Leeds Symphony Orchestra, on April 6. Mr. Edward Maude and his String Orchestra gave a Bach concert on March 19, the programme including Concertos for pianoforte (in D minor) and violin (in A minor), the third 'Brandenburg' Concerto, and Hellmesberger's arrangement of a Harpsichord Fugue in A minor. This last item was repeated at an evening concert a few hours later, by the same Orchestra, which also played a Pavane, Idyll, and Bacchanale by Edgar Bainton and a Suite by W. H. Reed. Beethoven's second Symphony was played at the final concert of the Symphony Society on March 26, Mr. Harold Mason conducting. On March 23 the programme of the Leeds Bohemian Chamber concert consisted of Bax's Quartet in G, a group of four 'Lancashire Sketches' by George Whitaker, and the Quartet of Elgar. The 'Yorkshire' Quartet were the players.

LEICESTER.—The Philharmonic Society ended its season in distinguished style, on April 7, with a performance of 'The Dream of Gerontius,' under Sir Henry Wood. Miss Margaret Balfour, Mr. Arthur Jordan, and Mr. Harold Williams sang the solo parts, and Mr. C. Victor Thomas was at the organ.

LEIGH (Kent).—On March 30 Madame Agnes Nicholls, now happily recovered from illness, gave a programme of songs at the Village Hall. The choir of St. Mary's, Leigh, under Mr. Harry Hitchcock, gave Bach's 'Jesu, Joy of man's desiring' and two Elgar pieces.

LIVERPOOL.—The Liverpool Welsh Choral Union, under Mr. Hopkin Evans, brought its season to a close on March 19 with 'Elijah.'

MALVERN.—A performance of Vaughan Williams's 'London' Symphony was the outstanding event at a concert given on March 29, by the Malvern Orchestral Society, under Mr. Sydney Shimmin. The performance was excellent, and gave evidence of ample rehearsal. An orchestral poem, 'Tintagel,' by Peggy Whittington, was also played, and Mr. Claud Biggs was the soloist in Beethoven's G major Pianoforte Concerto.

MANCHESTER.—The string sextet 'Verklärte Nacht,' of Schönberg, hitherto practically unknown to Manchester, was admirably played on March 14 by the Edith Robinson Quartet, with Mr. Carl Fuchs and Mr. Stuart Redfern. It was followed by Svendsen's Octet.

NEWCASTLE.—Some excellent madrigal singing was given by the Oriana Choir on April 6 under Mr. Arthur F. Milner. There were also some modern part-songs in the programme and a final echo of the Beethoven celebration (see p. 422) in the shape of the Violoncello Sonata, Op. 69, played by Mr. J. Sowerby and Mr. H. Sullivan.

NOTTINGHAM.—The season of the Sacred Harmonic Society ended on March 30 with 'The Golden Legend,' conducted, in the absence of Mr. Allen Gill through illness, by Mr. Frederick Mountney.

OXFORD.—A performance of Stanford's 'Stabat Mater,' said to be the first at Oxford, was given by the Bach Choir under Dr. Harris, at a Sunday concert in March.

PORTSMOUTH.—The Philharmonic Society gave its first performance of 'The Apostles' at the Guildhall on April 7, and very creditably surmounted the difficulties of the work, under the guidance of Lieut. R. P. O'Donnell.

REDHILL.—Delius's 'Brigg Fair,' Glazounov's sixth Symphony, and Vaughan Williams's 'Wasps' Overture were the principal works played at a recent concert of the Redhill Society of Instrumentalists, under Mr. W. H. Reed. 'King Olaf' was given at the same hall on March 25 by the Reigate Choral Society under Mr. J. E. Gomersall.

SHEFFIELD.—Two important choral concerts occurred during the last days of March, each in accord with Sheffield's high repute as a musical centre. A fine performance of the B minor Mass was given by the Musical Union under Sir Henry Coward, and a few days later the three societies conducted by Dr. Frederic Staton—Barnsley St. Cecilia, Chesterfield Musical Union, and the Sheffield Amateur Musical Society—repeated at Victoria Hall the performance of Vaughan Williams's 'Sea' Symphony which they recently gave at Barnsley, as noticed in our last issue.

STRATFORD-ON-AVON.—The concert edition of 'Carmen' was effectively performed at the Town Hall on March 25 by the Choral and Orchestral Society under the direction of Mr. Allen K. Blackall.

WOODBIDGE.—The Philharmonic Society of this small and highly musical town gave a concert version of Gluck's 'Orpheus' on March 30. The sixty voices sang well under the direction of Mr. H. M. Timbers.

WORCESTER.—The Festival Choral Society gave the concert edition of 'Carmen' on March 22, and made a popular success of this departure from the strict repertory. The performance under Sir Ivor Atkins was excellent. On April 2, Sir Ivor Atkins conducted the Worcestershire Orchestral Society in Dvorák's 'New World' Symphony.

WORKSOP.—On March 29, the Workshop Choral Union gave a capital performance of 'Semele' in the concert version, Mr. Harry Minchin conducting.

Music in Scotland

ABERDEEN.—The Aberdeen Oratorio Choir (Mr. Willan Swainson, conductor) gave a festival performance of 'The Messiah.'

ALVA.—The Hillfoots Choral Society (Mr. J. W. Kinnear, conductor) sang 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha.'

ANSTRUTHER.—The Anstruther Philharmonic Society gave a performance of 'Elijah.'

CUPAR.—Cupar Choral Union (Mr. Douglas K. Patrick, conductor) performed Franco Leoni's 'Gate of Life,' a poor choice for an organization which has done some good work.

EDINBURGH.—At the last of the Reid Orchestra's concerts (Prof. Tovey), Adila Fachiri played the Beethoven Violin Concerto, and the programme included the seventh and eighth Symphonies.—Two of Prof. Tovey's Sunday concerts gave us Mozart's Piano-forte Concerto in C, Saint-Saëns's 'Cello Concerto, and Beethoven's Triple Concerto (piano-forte, Prof. Tovey and Miss Mary Grierson; violin, Mr. Watt Juppe; 'cello, Mr. Bernard Beers), also Brahms's Trio in C, Schubert's B flat Trio, and the Beethoven Sonata in G (piano-forte, Prof. Tovey; violin, Madame Fachiri; 'cello, M. Fachiri).—A recital by the Edinburgh Bach Society Choir and Orchestra comprised the Mass in F, a Sonata in G for two flutes, and instrumental excerpts from Church cantatas by Bach, and Palestrina's 'Missa Brevis.' At a subsequent instrumental recital by the Society, Madame Fachiri played the Violin Concertos in A minor and E, the Chaconne, and the B minor Sonata. Mr. Douglas Dickson conducted both programmes.—The Edinburgh String Quartet played a Beethoven Centenary programme comprising three representative Quartets.—Mr. Moonie's Choir (Mr. W. B. Moonie, conductor) performed Mackenzie's 'Cotter's Saturday Night.'—Mr. Godfrey's Choir (Mr. Gavin Godfrey, conductor) sang Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Holst's 148th Psalm.—Leith Choral Society (Mr. Christie Jupp, conductor) presented Coleridge-Taylor's 'Meg Blane' and Elgar's 'Banner of St. George.'—The Edinburgh Corporation Tramways Choir (Mr. Thomas Butcher, conductor) sang Stanford's 'Phaëdrig Crohoore' and some part-songs.—The Glasgow Orpheus Choir (Mr. Hugh S. Robertson, conductor) gave two concerts, repeating its Glasgow programme.—The principal numbers at the third concert of the Edinburgh Amateur Orchestral Society (Mr. Ralph T. Langdon, conductor) were a Haydn Symphony, Rachmaninov's second Piano-forte Concerto (Miss Isobel Christie, soloist), and Mozart's 'Don Juan' Overture.—The St. Andrew Amateur Orchestral Society (Mr. J. M. Begbie, conductor) played Bach's B minor Suite and Holst's 'St. Paul's' Suite.—Leith Amateur Orchestral Society (Mr. Gilchrist Cochrane, conductor) played Mozart's 'Jupiter' Symphony.—The large string band of the Edinburgh Highland Reel and Strathspey Society played a programme of reels and strathspeys.—Mr. William Gwinn (tenor) and Mr. Rupert Bruce (baritone) gave a joint recital.—The Paterson Orchestral Concerts resulted in a deficit of £600, involving a call of 5s. 8d. per £ on the guarantors.

GLASGOW.—The Glasgow Orpheus Choir (Mr. Hugh S. Robertson, conductor), at its annual 'March' concert, gave on three successive evenings a widely-ranging programme of madrigals and part-songs. Mr. John Goss sang solos each evening.—The Glasgow Bach Society Choir and Orchestra (Mr. David T. Yacimini, conductor) sang the 'St. Luke' Passion (the first performance of this work ever given in English) and the Church cantata, 'Bide with us,' in Glasgow Cathedral.—Mr. Geoffrey Toye made a first appearance at Glasgow as a conductor at an orchestral concert given by the B.B.C. Glasgow Station Orchestra, in St. Andrew's Hall. The programme included Dvorák's 'New World' Symphony and Brahms's 'Academic' Overture.—The Glasgow Y.M.C.A. Choir (Mr. Hugh Hunter, conductor) sang Handel's 'Samson.'—Mr. Mark Raphael made a distinguished first appearance as a *Lieder* singer at a recital given by the Glasgow centre of the British Music Society. Additional distinction was given by his having at the piano-forte as colleague Mr. Roger Quilter.—An interesting recital of Spanish music was promoted by the Spanish Society of Scotland, under the direction of Mr. Erik Chisholm.—At the annual orchestral concert of the Glasgow Athenæum School of Music, Mr. Horace Fellowes conducted Beethoven's fifth Symphony and works by Bach, Holst, Berlioz, and Tchaikovsky.—Mr. William Gwinn and Mr. Rupert Bruce gave their second joint recital.—Concerts of madrigals, part-songs, &c., were given by Mr. Thorpe Davie's Choir, the Glasgow Select Choir, the Glasgow Police Musical Association, the Glasgow Corporation Tramways Choir, the Western Choral Union,

the Linthouse Choral Society, Shawlands Choral Union, and Baillieston Musical Association.—The Glasgow Choral and Orchestral Union (Scottish Orchestra) announces a deficit of £986 on the season's concerts, which will involve a substantial call on the guarantors.

GREENOCK.—Greenock Amateur Orchestral Society (Mr. Peebles Conn, conductor) celebrating its jubilee, gave a programme which included Beethoven's first Symphony.

KIRKCALDY.—Kirkcaldy Choral Union (Mr. C. M. Cowe, conductor) performed Beethoven's 'Mount of Olives' Oratorio and Parts 1 and 2 of Bach's 'Christmas' Oratorio.

LADYBANK.—Ladybank and District Choral Union (Mr. Harrison Cooper, conductor) performed Purcell's 'Dido and Æneas.' The Edinburgh String Quartet assisted.

PAISLEY.—Paisley Choral Union (Dr. William Rigby, conductor) gave a concert performance of Bizet's 'Carmen.'

STIRLING.—Stirling Choral Society (Mr. H. G. Barrett, conductor) with the support of a well-equipped orchestra from Glasgow and an accomplished group of soloists from south of the border, gave excellent performances of Purcell's 'Dido and Æneas,' Stanford's 'The Revenge,' and two Holst Psalms.—The Stirling Arion Mixed-Voice Choir made a first public appearance in a wide selection of part-songs and madrigals, under the conductorship of Mrs. Carruthers Greig.

Music in Wales

ABERYCYNON.—The Operatic Society gave a series of performances of 'The Mikado' under the direction of Mr. D. T. Theophilus, during the first week in April. There was a small orchestra, led by Miss Doreen Heal, and the accompanists were Miss Myra Pugh and Miss Eunice Jenkins.

ABERTILLERY.—Among the activities fostered by the National Council of Music are clubs where music of a high standard can be heard and produced by the members, and the establishment of classes combining theoretical and practical study. Both of these have been set going at Abertillery under the direction of Mr. Amos Harding, and periodical lectures with musical illustrations have been given for some time past. The Beethoven Centenary was observed by a lecture on the composer's life and an analysis of his fifth Symphony and other works. A gramophone performance of the Symphony was given, and the lecturer and two string players were heard in the Piano-forte Trio in E flat.—The birthday of the Music Club was made the occasion of a lecture on the life and works of Purcell, illustrated with a number of selections from his music. On the Sunday a recital took place in the Church, when strings and organ joined in a performance of the Overture to Handel's 'Occasional' Oratorio and other instrumental works, and accompanied the choir in Gounod's 'Messe Solennelle.'

ABERYSTWYTH.—At the last College concert of the term, on March 17, the 'Kyrie' from Beethoven's Mass in D was sung by the choir. The orchestra played the 'Oberon' Overture and the first movement from Haydn's 'Oxford' Symphony, and the choral and orchestral forces presented a pleasing reading of the 'Death of Minnehaha.' Prof. de Lloyd conducted, and the soloists were Miss Megan Lloyd and Mr. W. R. Allen.—On March 21 the term's activities of the Celtic Society ended with a harp concert, in which Miss Hilda Pugh took a leading part.

BARRY.—A Beethoven Centenary lecture-concert was given at the Council School on March 30, under the direction of Miss Rhoda Jones. Instrumental items included movements from the Piano-forte Trio in E flat, the 'Kreutzer' Sonata, the Piano-forte Sonata in F, and the 'Appassionata.'

BUCKLEY.—On April 6, the Buckley Choral Society sang with good effect in 'The Creation.'

CARDIFF.—On March 20, the Cardiff Choral Society combined with the Wireless Orchestra to give a performance of Beethoven's Mass in D, under the baton of Sir Walford Davies. The principals were Miss Elsie Suddaby, Miss Foster, and Messrs. Parry Jones and Herbert Heyner. — On March 28, Madame Clara Novello-Davies, assisted by Bratza (violin), Miss Mavis Bennett, Miss Gladys Parker, Mr. Jack Wright, and the Falkmann Octet, gave a concert in aid of Jewish charities. Instrumental items included the Andante and Finale from Max Bruch's Violin Concerto and the 'Valse Caprice' of Wieniawsky. Madame Novello-Davies and Mr. Wright sang the duet 'Mighty Jove,' from the 'Barber of Seville,' and Miss Bennett sang 'I am Titania,' from 'Mignon.' — On March 28, Mr. Herbert Ware's Orchestra gave a Beethoven commemoration concert which included the Violin Concerto, with Mr. Arthur Catterall as the soloist, and the 'Eroica' Symphony. By way of prelude to the concert, Vaughan Williams's arrangement for strings of Bach's 'Giant' Fugue was performed. In the interval between the two Beethoven works, Sir Walford Davies offered congratulations to Mr. Ware for introducing the whole of Beethoven's Symphonies to Cardiff, and for the commemoration performance of the works heard that evening. — At the Catholic Choral Society's concert, on April 3, the principal work was Dvorák's 'Stabat Mater,' conducted by Mr. J. T. O'Leary, the principals being Mrs. Crowther, Miss Dorothy Reid, and Messrs. Frank Mullings and Harry Hopewell. Among other items was Sir Richard Terry's 'Tu es Petrus.' — On April 10, Tabernacle Choral Society sang 'The Hymn of Praise.' — Dr. Wolstenholme gave an interesting lecture on 'The Musicianship of Shakespeare,' to the Shakespeare Club. Describing an experience in a Welsh farmhouse on an occasion when he had lost his way, the lecturer paid tribute to the wonderful four-part harmony by the farm labourers that he then heard.

CARMARTHEN.—The West Wales Three Choirs Musical Festival, which was started two years ago, is announced to be held this year on September 15, 16, and 17. The works selected comprise Bach's 'A Stronghold Sure,' Elgar's 'For the Fallen' and his Te Deum and Benedictus in F, Parry's 'Blest Pair of Sirens,' and Stanford's 'Last Post,' in addition to 'The Messiah,' 'Elijah,' and 'The Creation.' The organizer and conductor is Mr. J. Charles Williams. The Festival scheme is very courageous, for it has hitherto been managed in such a way as to avoid any booking or prepayment of seats, so that the atmosphere of a place of worship has been more easily maintained.

CONNAH'S QUAY.—On March 23, the Connah's Quay Choral Society gave a successful performance of 'The Creation.'

CWMLLYNFELL.—On March 21, at a lecture-concert under the auspices of the National Council of Music, the lecturer, Mr. Haydn Jones, was assisted by the instrumental trio attached to Aberystwyth University College. The works chosen for comment and performance included Beethoven's Pianoforte Trio in B flat, Op. 11, and his 'Serenade,' the Finale from Schubert's Pianoforte Trio in B flat, and numbers by Bach and Handel. A lecture-concert was also given in the elementary school in the afternoon.

HAWARDEN.—At an evening concert devoted to Beethoven, Sir Walford Davies lectured on the universality of the composer's genius and his likeness to Shakespeare, dwelling on his habit of introducing into his works musical counterparts, both whimsical and serious, of his every-day experiences. Illustrations included movements from the Trio for pianoforte and strings in E flat, the Pianoforte Quartet in E flat, and the Violin Sonata. At the Hawarden County School, on March 29, 'The Dream of Gerontius' was given, with a professional orchestra consisting of members of the Liverpool Philharmonic. The principals were Mr. John Ward, Miss Dorothy Freeman, and Mr. Robert Hunter. Mr. Arthur Lyon conducted.

NEWPORT.—On March 31, at Central Hall, Mr. Garforth Mortimer conducted a subscription orchestral concert, the programme including Mozart's 'Parisian' Symphony, Hérold's Overture to 'Manita,' and Grieg's Pianoforte Concerto in A minor, with Miss Winifred Carnley in the

solo part. Miss Carnley also played Chopin's Scherzo in B minor. — On two recent occasions, Sir Walford Davies has lectured on Beethoven to the students at the High School for Girls.

PENEGROES (Llanelli).—A lecture-concert under the auspices of the National Council of Music took place on March 22. The works brought under review included a number of movements for pianoforte and strings by Bach, Beethoven, Brahms, and Schubert. The lecturer, Mr. Haydn Jones, also gave a lecture-concert in the elementary school in the afternoon.

PONTYPRIDD.—On March 16 and 17, two performances of 'The Gate of Life' (Leoni) were given by the Graig (C.M.) Choral Society, Pontypridd (conductor, Mr. J. Stanley John), assisted by Madame Edith Gunter, Mr. Wilfred Miles, and Mr. Arthur Fear, of the Royal Academy of Music.

RHOS (North Wales).—The Rhos United Choral Society performed Dvorák's 'Stabat Mater' on March 23. The Beethoven Centenary was commemorated in the miscellaneous part with a brilliant performance of the 'Egmont' Overture by the orchestra. Dr. Caradog Roberts conducted.

WREXHAM.—On March 15, 'King Olaf' was given by the Wrexham Philharmonic Society, conducted by Dr. Hopkin Evans, with Miss Megan Thomas, and Messrs. Stewart Thomas and Herbert Heyner as the soloists. Mr. Whitaker led the orchestra, and Mr. F. Pulletin was the accompanist.

Music in Ireland

BELFAST.—The Philharmonic Society's concert at Ulster Hall, on March 25, mainly consisted of a Handel programme, with Miss Dorothy Silk and Mr. Harold Williams as soloists. In addition to the choral numbers, the orchestra (under the direction of Mr. E. Godfrey Brown) played a new Suite by Sir Hamilton Harty, and three pieces by Handel, as well as the 'Dance of Sailors' from the Master's 'Rodrigo.' — An interesting Bach recital, with choir, organ, and orchestra, was given in St. Jude's Church on March 27, under the conductorship of Mr. John Vine. The organ accompaniments were played by Mr. S. McCready, and Mr. E. C. Stoneley was leader of the orchestra. 'Sleepers, wake!' was admirably performed. — On April 5, at Ulster Hall, in aid of the Orchestral Players' Benevolent Fund, a special orchestral concert was given by the Station Augmented Symphony Orchestra, under Mr. Godfrey Brown, varied by items from Mr. John Goss, Mr. James Ching, and Capt. C. J. Brennan.

DUBLIN.—The Beethoven Centenary concert (see p. 422) was a notable event in the musical annals of Ireland's capital. — Chevalier Grattan Flood gave an informing talk on John Dowland at the Dublin Broadcasting Station (2RN) on March 30, admirable illustrations being supplied by Miss May Mortell and the lecturer. — Mrs. O'C. Miley's Pianoforte Quartet gave a concert in aid of St. Ultan's Infant Hospital, on April 6, at Engineers' Hall, when John Ireland's Trio Phantasy and H. Howells's Quartet were outstanding novelties. — The second concert of the Dublin Orchestral Society, at the Gaiety Theatre, on April 3, under Dr. John F. Larchet, provided admirable performances of Mozart's Symphony in G minor and the Bach Concerto. Commendatore Esposito conducted some of the items.

A SUMMER SCHOOL IN NEW ZEALAND

Many young teachers in this far-off Dominion have often envied the opportunities for improvement enjoyed by their fellow workers in the Homeland, through the agency of the summer schools recorded from time to time in the *Musical Times* and other papers. A proposal to hold a similar holiday course in December and January, in the four principal centres of the Dominion, was therefore warmly welcomed by some three hundred and fifty teachers and a few senior students of music. The initiation of this trial

scheme and its ultimate realisation were due to the energy and organizing skill of Mr. E. C. Cachemaille, resident secretary for New Zealand of the Associated Board; and its success was due in no small degree to the fact that it was possible to secure, as chief lecturer, the services of Mr. Frederick Moore, the well-known professor and lecturer at the Royal Academy of Music and the Matthey School, who had been previously conducting the examinations of the Board. Mr. Moore's subject was 'Pianoforte Teaching,' and the seven or eight lectures which he gave, full of instruction, tinged with humour, and illustrated with masterly skill at the instrument, proved all too short for his delighted hearers in each city. The course was inaugurated at Dunedin by Dr. Galway, University lecturer; at Christchurch by Dr. Bradshaw, of the Cathedral and Canterbury College; at Wellington by Mr. Robert Parker, president of the N.Z. Society of Music Teachers; and at Auckland by Mr. Eric Waters, of the local Society of Musicians.

The other lecturers who contributed to the value and the great success of the course were Miss Valerie Corliss, whose subjects were 'Psychology' and the 'Teaching of Children'; Miss E. Russell, 'Aural Training' and 'Eurhythmics'; and Mr. Douglas Tayler, the recently appointed Director of School Music to the Education Department, who lectured on 'Class Singing.' It is earnestly hoped that after this most successful experiment it may be possible to hold similar courses in future summer holidays.

Owing to postal delays, 'Musical Notes from Abroad' are unavoidably held over.

Obituary

We regret to record the following deaths:

EDWARD LLOYD, at Worthing, on March 31, aged eighty-two. The young of to-day—even many of the middle-aged—find it difficult to realise that Lloyd was, beyond dispute, one of the greatest of English tenors. They have no such difficulty about Sims Reeves. Although he was born twenty-seven years before Lloyd, and died exactly the same number of years ago, Reeves is still a vivid personality even to those who never heard him sing. The reason for this disparity does not lie wholly in the early retirement of Lloyd and the belated retirement of Reeves. There were temperamental differences that probably counted for more than mere dates.

The son of a Westminster Abbey singer, Edward Lloyd was born at Kennington on March 7, 1845, and his first experiences of singing were at the Abbey, where, he always maintained, he learnt more about the art than was taught him subsequently. This is another way of saying that he was virtually self-taught, for his actual lessons consisted of about a half-dozen from Deacon. It has to be remembered, however, that his voice never broke; it changed so gradually from treble to tenor that he escaped the fresh set of difficulties that every adult singer has to cope with in a greater or less degree, no matter how good a treble he may have been. A natural singer as a boy, Lloyd had to do little more than continue as he had begun. At twenty-one he was a tenor at King's and Trinity Chapels, Cambridge; a little later he was singing at St. Andrew's, Wells Street; and then came his appointment to the Chapel Royal. He was only twenty-six when he made his first great public success by his singing, at the Gloucester Festival, of the exacting tenor part in the 'St. Matthew's Passion.' A few years later he made his first appearance at a Handel Festival, and at once established himself as the leading English tenor. Thenceforward no important festival was complete without him. Those were days of great singing, and English festivals have never had such a quartet of principals as Albani, Patey, Lloyd, and Santley. To Edward Lloyd belongs the curious distinction of being practically the

only great singer who retired, not by stages extending over profitable years of farewell tours, but once and for all, in accordance with his published intention. He was only fifty-five, and was still singing so well that the announcement of his retirement was not regarded seriously. Nevertheless, December, 1900, saw his farewell performance, and he might never have been heard again but for special circumstances. As it was, he reappeared twice, though not professionally, for Sir Frederick Bridge induced him to sing a solo at the Coronation of King George, in 1911; and in 1915 he took part in a concert at the Mansion House on behalf of Belgian refugees.

It was said above that there were probably temperamental reasons for his having been so soon forgotten, in comparison with Sims Reeves. The fact of his success having been gained and held as a festival singer rather than on the concert platform, is evidence in support of this view. He did practically no operatic work—mainly, it is said, because of his first wife's dislike of the stage, but also, it may be assumed, because he had neither the physical presence nor the necessary freedom of style and warmth of temperament. It seems almost incredible that, good musician as he was, thorough and conscientious in his preparation, he invariably used a copy even when singing the most familiar ballad. There was never any difference of opinion as to the rare beauty of his voice or the ease of its production; the only adverse criticism was that it lacked variety of colour. This, of course, was largely a result of a temperament that was singularly level. T. P. O'Connor, in a personal sketch, says of him:

'Gifted with a genius for music, he was a plain Englishman, with business capacities and well-ordered habits and emotions, who used his gifts to the best advantage, and who had none of the weaknesses of thriftlessness and capriciousness supposed to be concomitants of this phase of art. . . . He entered on the concert platform a thoroughly trained artist, and his success was almost immediate. Indeed, there was a kind of monotony in his story, for the reason that he always succeeded. To this extent the steadiness of his character and the uniformity of his career were in a way complementary. Never was he known to have uttered a false note; he was always smooth, clear, and effective.

But uniform success in art may be bought at a price. It is said that no singer ever failed his public less than did Lloyd, either in the actual fulfilling of engagements or in the maintenance of his own high standard. But the equability of temperament that saved him from disappointing his hearers, no doubt accounts for the fact that he never electrified them as the less reliable Sims Reeves so often did.

JAMES SCOTT SKINNER, Scottish violinist and composer, known as 'The Strathspey King.' For generations he was one of the personalities in Scottish national music, and the outstanding player of reels and strathspeys since Neil Gow. He visited America professionally as recently as 1926, in his eighty-third year.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

E. P.—(1.) You will help your rhythmic sense by the playing of such pieces as the dances in the Suites of Bach and Handel. Begin with the moderately quick, straightforward examples, such as minuetts; go on to the gigue and courantes; and finally take the sarabandes, where the pace is slow and the rhythm less simple. In your playing of the quick movements aim first at strict time; imagine you are really accompanying dances. If your technique is not up to these by no means easy works, you must fall back on the gramophone and player-piano, listening hard, and tapping out the rhythm with your fingers. If you don't dance, make a start—at real dancing, that is: not monotonous shuffling around to songs about 'sweeties' and 'cuties,' but dances with plenty of variety

and vitality. 'Become a very active member of the English Folk-Dance Society. (There is probably a branch in your district.) This is, after all, the best method of developing your feeling for rhythm. (2.) In analysing form from a copy, of course the eye can often show you the construction; but it is not an infallible guide. There are many subtle points—and such subtleties are often the finest things in construction—that are best grasped by the ear, whether physical or mental. So, in order to analyse from the copy away from an instrument, you must hear with your eye. This faculty is less difficult of acquirement than you suppose. Begin with elementary things—separate chords, cadences, and simple chants and hymn-tunes; 'hear' a bar or so mentally, and at once check your mental hearing by playing the passage. Study a book on the subject, e.g., 'Elementary Ear Training,' by F. G. Shinn (Augener). For the analysis of sonata movements take Egerton Lowe's book, 'Beethoven's Sonatas' (Novello), working through a few of the examples he treats most fully in regard to analysis. (3.) Yes; we do 'consider a knowledge of harmony to be essential to an improviser,' despite the instance you quote of a 'born improviser,' who appears to be able to get along brilliantly without it. Some knowledge of form is necessary as well; in fact, you must know quite a lot about music all round in order to improvise, though a fat volume wouldn't contain the things you can do without when meandering.

SMARRITO.—You describe yourself as having reached an *impasse* in music, and you want to know a way out. You are an amateur, well-educated, unable to obtain tuition at present; as a pianist you can deal with Chopin's B flat minor Scherzo, but as you can only stretch a sixth with comfort, the octaves are not all they should be. So far good, or at all events not bad. Of harmony you say you know nothing; of singing, nothing (and you add with unconscious irony that you do not sing—unlike many others whose amount of knowledge is the same); as a wireless listener you are disappointed with the pieces you know, and those you don't know you pass by; you delight in a small number of gramophone records of orchestral music; you have a good library of pianoforte music, and you ask us the most profitable line to pursue. The first point that emerges from your confession is that you are far too limited in your musical outlook. For a start you should discipline yourself to make the most of your opportunities of getting on terms with unfamiliar works by means of wireless and the gramophone; and you should lay hold of the elements of harmony. (An intelligent person who has done so much music as you have can teach himself the essentials.) You should certainly sing—not as a soloist in public, we hasten to add, but in order that you may join a choir, and so unlock the door to a vast amount of fine music that you are missing at present. You say your pianoforte library ranges from Beethoven to the moderns. Go a bit further back, and get to work on the 'Forty-eight.' You have plenty of pianoforte music dealing with the emotional side; try some that will develop your brains and musicianship. In a word, aim at being less parochial in your musical taste. As you are an amateur, you have no need to specialise, so you should be an all-rounder. You will find one department will help all the others.

B. M.—Think twice (or even more) before you give a recital, as you appear to be not only young, but inexperienced as well. You ask who finds the money for such a recital. Is it the agent or the recitalist? You may take it from us that it is not the agent. Your best plan would be to continue your local appearances, and extend the field of operation as much as possible. A recital will do you little good unless you are a really first-rate player, and even then the cost (say £70) may yield nothing more substantial than a few press notices. (Judging from the writing and diction of your letter, you will do well also to improve your general education.)

S. R. G.—A recent book on Schubert that will meet your needs is that by Th. Gérold, in the Felix Alcan Library (108, Boulevard St. Germain, Paris; or through Novello's).

C. L. H. (Shanghai).—Of course the restricted stretch of your hands is a drawback, though we have met many fine players who did wonders with small hands. You ask if there is any way in which you can increase the stretch. We believe there are several useful aids, but (speaking of the only one known to us) we have found the 'Technique' useful. Some good gymnastics are included in Egerton Lowe's 'Pianoforte Practising,' just published by Novello (2s.). At least one of them would, we believe, help you considerably. In any case, the book and scheme alike are well worth your attention.

F. E. O.—We cannot undertake the choice of suitable songs. You speak scornfully and despairingly of the 'present-day tripe shown me in music-shops.' You appear to be unfortunate in your choice of shop. Try some other than tripe merchants. Remember, too, that many music publishers sell both tripe and good music, the profits on the former usually covering the losses on the latter. Make a round of the best publishers, and be quite clear as to the quality and style of music you want. You should also follow month by month the song reviews in the *Musical Times* and other journals.

MILLAR.—We are unable to advise you as to the prospects in Canada for a professional teacher of school music. Nor do we know how the qualifications you mention would be regarded by the Canadian Education Authority. You had better write a letter to this Authority, giving details of the kind of post you wish for, an account of your experience, &c. A letter c/o the Conservatory at Toronto would no doubt be forwarded.

H. R. W. (Dorchester, Mass.).—We were under the impression that music teaching by correspondence was a recent development. But you ask for the names of some 'famous musicians who received instruction by correspondence, like Rimsky-Korsakov.' You also ask about César Franck's teaching by correspondence. Perhaps some reader can throw light on this for you—and us.

LENTO.—It is not necessary to study at any recognised college in order to prepare for a degree—in fact, most of the aspirants work by correspondence. We cannot tell you 'the procedure,' as we do not know the degree you intend working for. When you have decided, write direct to the University concerned. There is no fund that will aid you.

F. C. J. S.—We cannot name the works of Beethoven from which the quoted chants and hymn-tunes are taken. They strike us as being such poor specimens that we think it is a pity the adapter did not leave them in their original context, where they no doubt justified themselves by subsequent development at the hand of the composer.

C. H. T.—The only English version of Dubois's 'The Seven Words of Christ' is published in America, and for copyright reasons cannot be imported into this country. Write to the owner of the European copyright (Maison Heugel, 2bis rue Vivienne, Paris); he may be willing to make a concession on your behalf.

S. H. B., AND OTHERS.—We must decline to answer any further questions as to the status of certain colleges and diploma merchants. The matter has been very thoroughly discussed, and we can do no more than advise readers to look with suspicion on any examinations wherein the proportion of passes is very high. (See our note on p. 449.)

ORGANUM.—Certainly it is possible to train pupils for the organ proper on a two-manual and pedal reed organ at home, though of course it is only a substitute for the real thing, as it gives the student no chance of developing his taste and skill in registration.

W. H. B. J.—Busoni's 'Albumblatt' in E minor was first published for flute and pianoforte; it then appeared arranged for violoncello, by Klengel; finally Busoni himself arranged it for pianoforte solo.

Can a reader help an inquirer to trace, or supply a copy of, an old Scottish song called, 'Prince Charlie's Farewell to Scotland'? It is now out of print. The text begins, 'Farewell, my native land, grief is in my heart.'

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